

The Musical World.

"THE WORTH OF ART APPEARS MOST EMINENT IN MUSIC, SINCE IT REQUIRES NO MATERIAL, NO SUBJECT-MATTER, WHOSE EFFECT MUST BE DEDUCTED: IT IS WHOLLY FORM AND POWER, AND IT RAISES AND ENNOBLES WHATEVER IT EXPRESSES."—Goethe.

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VOL. 46—No. 20.

SATURDAY, MAY 16, 1868.

PRICE { 4d. Unstamped.
5d. Stamped.

ROYAL ITALIAN OPERA, COVENT-GARDEN.

Mdlle. Adelina Patti.

THIS EVENING (SATURDAY), MAY 16TH, will be performed (for the first time this season), Bellini's Opera,

"LA SONNAMBULA."

Mdlle. Adelina Patti.

On MONDAY NEXT, May 18th, Donizetti's Opera, "DON PASQUALE."

Mdlle. Pauline Lucca.

On TUESDAY NEXT, May 19th (for the first time these two years), Meyerbeer's Grand Opera, "LES HUGUENOTS."

Mdlle. Adelina Patti.

On THURSDAY NEXT, May 21st, Mozart's Opera, "DON GIOVANNI."

On SATURDAY, May 23rd, Donizetti's Opera, "LA FAVORITA."

Mdlle. Adelina Patti.

On MONDAY, May 25th, Rossini's Opera, "IL BARBIERE DI SIVIGLIA."

CRYSTAL PALACE.—NEXT WEEK.—PARTICULARLY ATTRACTIVE.

TUESDAY.—Great Choral Concert, 5000 Voices of the Metropolitan Schools' Choral Society. Conductor, Mr. Hullah. Admission, Half-a-crown.

THURSDAY.—Extra Opera Concert. Rossini's "Stabat Mater" and an Operatic Selection. Mdlle. Nilsson, Madame Demerice-Lablache, Mdlle. Bauermeister, Signor Bettini, Signor Scallone, Herr Rokhtansky, and Mr. Santley, with largely increased Band and Chorus. Conductor, Mr. Manna. Admission, Five Shillings; or by tickets bought beforehand, Half-a-crown. Stalls, Half-a-crown; should be applied for without delay.

SATURDAY.—The GREAT FLOWER SHOW of the SEASON.—Admission, 7s. 6d.; or by 5s. Tickets on sale up to Friday evening at the Palace, 2, Exeter Hall, and all Agents.

MONDAY, WEDNESDAY and FRIDAY.—One Shilling; children, Half-price.

The Guinea Season Ticket admits on each of the above Special occasions, on the four days of the Handel Festival, and generally until 30th April, 1869.—Should be had by everybody.

CRYSTAL PALACE.—NEXT TUESDAY.—CONCERT BY 5,000 CHILDREN OF METROPOLITAN SCHOOLS' CHORAL SOCIETY.

The Concert will take place at Three o'clock on the Great Handel Orchestra. The Programme will include Sacred music by Handel, Bach, &c.; Part-songs by Purcell, Horsley, Mendelssohn, Pearsall and Hullah. Conductor, Mr. Hullah. Organist, Mr. E. J. Hopkins.

Admission, 2s. 6d.; Season Tickets, Free; children, Half-price.

EXETER HALL.—WEDNESDAY NEXT.—LAST PERFORMANCE OF "JUDAS MACCABEUS," this Season.—NATIONAL CHORAL SOCIETY.

Conductor, Mr. G. W. MARTIN.—Principal Vocalists, Madame Florence Lancia, Miss Lucy Franklin, Mr. George Perren, &c. Organist, Mr. J. G. Boardman. Band and Chorus, 700. Commence at Half-past Seven. Tickets, 2s. and 3s.; Numbered Stalls, 5s., 10s. 6d., and 21s. Offices, 14, 15, Exeter Hall.

MR. WALTER MACFARREN'S PIANOFORTE RECITALS.

THE SECOND RECITAL, SATURDAY MORNING, May 23rd, at Three o'clock, HANOVER SQUARE ROOMS. Programme.—Sonata in A minor, Mozart; Romance (Violin and Piano), Walter Macfarren; Suite de Pièces, Sterndale Bennett; Allegro brillante, two Pianos (P. Walter Macfarren and his pupil, Miss Linda Seates); Mendelssohn; Fantasiestücke (Op. 111) and Romance in F sharp, Schumann; Sonata in C minor (Piano and Violin), Beethoven; new Solos, Walter Macfarren. Violin, Mr. Henry Holme. Mr. Walter Macfarren will play on Broadwood's Concert Grand Pianofortes. Tickets, 7s., at the Rooms, and 3, Osaburgh Terrace, N.W.

MISS ADELAIDE NEWTON and MR. DENBIGH

NEWTON beg to announce their FIRST GRAND EVENING CONCERT at the HORNS ASSEMBLY ROOMS, Kennington Park, on FRIDAY, 22nd May, 1868. Vocalists: Mdlle. Liebhart, Miss Fanny Armytage, Miss Dorey Dolby, Miss Palmer, Miss Adelaide Newton, Mr. Montem Smith, and Mr. Denbigh Newton. Instrumentalists: Pianoforte, Miss Kate Roberts and Mr. Bollen Harrison; Harp, Mr. Ellis Roberts (Harpist to H.R.H. the Prince of Wales). Conductors, Mr. G. B. Allen and Mr. Bollen Harrison. Tickets—Stalls, 5s.; Reserved Seats, 3s.; Admission, 2s. and 1s., at Mr. Newton's residence, 17, Holland Street, Brixton Road.

HER MAJESTY'S OPERA.

THEATRE-ROYAL, DRURY LANE.

Titlens, K-logg, Nilsson.

THIS EVENING (SATURDAY), MAY 16TH, Mozart's Opera, "IL DON GIOVANNI."

NEXT WEEK.

Mdlle. Christine Nilsson.—Extra Night.

MONDAY NEXT, May 18th, Flotow's Opera, "MARTA." Lady Enrichetta (Marta), Mdlle. Christine Nilsson; Nancy, Madame Demerice-Lablache; Plumketto, Mr. Santley; Lord Tristano, Signor Zeboli; Sceriffo di Richmond, Signor Casaboni; Un Servitore, Mr. Lyall; Lioello, Signor Fraschini.

TUESDAY NEXT, May 19th, a favourite Opera.

Mdlle. Clara Louise Kellogg.—First Appearance of Signor Mongini.—Subscription Night.

THURSDAY NEXT, May 21st, Bellini's Opera, "LA SONNAMBULA." Elvino, Signor Mongini (his first appearance this season); Il Conto Rodolfo, Signor Gassier; Alessio, Signor Zeboli; Un Notaro, Signor Casaboni; Teresa, Mdlle. Corsi; Lisa, Mdlle. Bauermeister; and Amina, Mdlle. Clara Louise Kellogg (her first appearance in that character). Conductor, Signor Arditi.

Mdlle. Christine Nilsson.—Signor Mongini.

SATURDAY, May 23rd, Donizetti's Opera, "LUCIA DI LAMMERMOOR." Lucia, Mdlle. Christine Nilsson (her first appearance in that character).

Mdlle. TITIENS as DONNA ANNA THIS EVENING.—Her Majesty's Opera.

Mdlle. CHRISTINE NILSSON as LADY ENRICHETTA (Marta) on MONDAY, and (for the first time) as LUCIA on SATURDAY, the 23rd inst.—Her Majesty's Opera.

Mdlle. CLARA LOUISE KELLOGG as ZERLINA THIS EVENING, and (for the first time) as AMINA on THURSDAY NEXT.—Her Majesty's Opera.

WEEK AFTER NEXT.—SIGNOR ARDITI'S GRAND MORNING CONCERT, on MONDAY WEEK NEXT, May 25th, on which occasion he will be supported by the whole strength of Her Majesty's Opera. Commence at Two o'clock.

MISS EMMA BUSBY'S MORNING CONCERT, HANOVER SQUARE ROOMS, MONDAY, May 18th at Three o'clock. Tickets at the Musiccellars, the Rooms, and of Miss E. Busby, 33, Howley Place, W.

MISS AGNES ZIMMERMANN'S EVENING CONCERT, FRIDAY, May 22nd, at Eight o'clock, HANOVER SQUARE ROOMS. The programme will include her new Sonata for Pianoforte and Violin, and her transcription of Bach's Gavotte. Vocalists—Miss Julia Elton and Mr. Cummings; Violin, Herr Auer; Violoncello, Signor Platil. Conductor, Signor Handegger. Tickets, 10s. 6d., 7s., and 3s., to be had of Miss Zimmermann, 13, Dorchester Place, N.W., and at the Rooms.

MESSRS. SYDNEY SMITH and HENRY BLA-GROVE'S PIANOFORTE AND VIOLIN RECITAL, under Distinguished Patronage, HANOVER SQUARE ROOMS, on TUESDAY EVENING NEXT, May 19th, at Half-past Eight. Pianoforte, Mr. Sydney Smith; Violin, Mr. Henry Blagrove; Violoncello, Mr. Ayward; Vocalist, Miss Cecilia Westbrook. Stalls 5s.; Tickets, 2s. 6d. Plans, &c., Messrs. Ashdown & Parry's, 19, Hanover Square.

MISS EDWARDS, assisted by eminent Artists, will give her MATINEE MUSICALE at 41, PRINCES GARDENS, Princes Gate (by kind permission of Mrs. JAMIESON), on THURSDAY, May 21st, 1868. To commence at Three o'clock. Reserved Seats, 10s. 6d. Tickets may be had of Messrs. Duncan Davison & Co., 244, Regent Street, or of Miss Edwards, 134, Ebury Street, Eaton Square.

REMOVAL.

MR. J. WILLIAMS, Music Publisher, begs to announce his REMOVAL from Holborn to 24, BERNERS STREET, OXFORD STREET.

BEETHOVEN ROOMS, 27, HARLEY STREET.

MISS CLINTON FYNES has the honour to announce that her **FIFTH PIANOFORTE RECITAL** (Series of Six), will take place on **WEDNESDAY MORNING, May 20th.** To commence at Three o'clock. Vocalists, Miss Doré Dolby and Miss Emily Muir. Pianoforte, Miss Clinton Fynes. Clarinet, Mr. Lazarus. Tickets—Single, 5s.; Reserved Seats, 7s. To be had at Austin's Ticket Office, St. James's Hall; and of Miss Clinton Fynes, 27, Harley Street.

SIGNOR GIULIO REGONDI'S SECOND MATINEE MUSICALE will take place at the **QUEEN'S CONCERT ROOMS, Hanover Square,** on **THURSDAY, May 21st, 1868,** to commence at Three o'clock. Artists—Madame Florence Lancia, Miss Poole, Mr. W. H. Cummings, and Signor Gustave Garcia; Pianist and Conductor, Signor Li Calsi; Concertina and Guitar, Signor Giulio Regondi. Reserved Seats, Half-a-Guinea, or Three for a Guinea; Unreserved Tickets, Five Shillings each; to be had of Messrs. W. Wheatstone & Co., and of Mr. Fish, at the Rooms.

MR. F. WEBER, Resident Organist, German Chapel Royal, St. James's Palace, begs to announce his **EVENING CONCERT** at **ST. GEORGE'S HALL, for MONDAY, 1st May.** Mesdames Mehlhorn, Zuliani, Baum, Abbott, and Marie Weber; Messrs. Biagrove, Aylward, Oberthür, Hause, and F. Weber. Mr. Weber will play a new Sonata and a Trio of his on the Pianoforte, and also several pieces on the Organ. Tickets, 7s., 5s., 3s., 1s., at the Hall, and of Mr. Weber.

ROYAL ACADEMY of MUSIC. (Instituted 1822.)—Incorporated by Royal Charter 1830.—The **HALF SESSION** will **COMMENCE on MONDAY, May 25th,** and end July 31st. Candidates for admission will be examined at the Institution on Mondays and Thursdays, before that date at Eleven o'clock.

ROYAL ACADEMY of MUSIC,
4, Tenterden Street, Hanover Square.

By order
J. GIMSON, Secretary.

THE UNITED LAND COMPANY (Limited). Incorporated under the Companies' Acts, 1862 and 1867, and co-operating with the Conservative Benefit Building Society, enrolled in 1862, under 6 and 7 Will. IV., cap. 32.

NOTICE IS HEREBY GIVEN, That no APPLICATIONS for the FIRST ISSUE of SHARES can be RECEIVED after SATURDAY, the 6th of June next. Shares, £5 each. Deposit, £1 per Share on Application, and £1 on Allotment. No further call to exceed £1 per Share, and an interval of three months to elapse between each call. Interest on calls paid in advance to be at the rate of 5 per cent. per annum.

Prospectuses and Forms of Application for Shares may be had from the Bankers, the London and Westminster Bank (Temple Bar Branch, W.C.), or Messrs. Herries, Farquhar and Co., St. James's Street, S.W.; and at the new and spacious Offices, No. 33, Norfolk Street, Strand, London, W.C., where the operations of the United Land Company (Limited) and the Conservative Benefit Building Society are carried on.

By Order of the Board,
CHARLES LEWIS GRUNEISEN, Secretary.

May 12, 1868.
The Memorandum and Articles of Association of the United Land Company (Limited) may be seen at the Norfolk Street Offices, Strand, London.

OPERATIC SINGING CLASSES for Training Pupils (Ladies and Gentlemen) for the Lyric Stage are held twice a week, under the direction of Maestro CATALANI, who is making preparation for the formation of an Opera Company.—Particulars of Maestro CATALANI, at his residence, 59, Queen Anne Street, Cavendish Square.

MARGATE ROYAL HOTEL AND ASSEMBLY ROOMS.

MR. EDWIN VILLIERS begs to inform his Friends and the Public that he has become Lessee of the above Establishment, which he purposes to conduct upon the same principles of respectability and decorum that gained so high a reputation for the Rooms under the direction of the late Mr. GARDNER.

Artists wishing to make engagements for Margate, please address E. VILLIERS, Junior Garrick Club, or call at the Club any Saturday between Two and Five o'clock.

**BRIGHTON CONCERT AGENTS,
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WARWICK MANSION.**

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**THREE SONGS FOR BARITONE OR MEZZO-SOPRANO,
By F. C. A. RUDALL.**

	S.	D.
Gaily over the bounding sea. Barcarolle	3	6
My sunny Gascon shore	3	6
Serenade	3	6

London: WILLIAM CZERNY, 81, Regent Street, W.

**MADAME CZERNY,
Soprano.**

ALL APPLICATIONS RELATING TO
CONCERT ENGAGEMENTS AND LESSONS

TO BE ADDRESSED TO
81, REGENT STREET, W.

MISS BESSIE EMMETT will sing Guglielmo's celebrated Ballad, "THE LOVER AND THE BIRD," on Tuesday, May 19th, at Mrs. John Macfarren's Pianoforte and Vocal Recital at Dedham, Colchester.

MISS ELLICE JEWELL will play a selection from MENDELSSOHN'S EIGHTH BOOK OF "LIEDER OHNE WORTE," at the London Glee and Madrigal Union, St. James's Hall, on Thursday next.—20, Cork Street, Burlington Gardens.

MISS JENNY PRATT will sing BENEDICT'S admired song, "ROCK ME TO SLEEP," at St. George's Hall, May 25th.

MISS ADELAIDE NEWTON will sing BENEDICT'S popular song, "ROCK ME TO SLEEP," at her Concert at Kennington, May 22nd.

MISS STOCKEN will sing SCHIRA'S admired Waltz, "IL BALLO," at St. George's Hall, June 4th.

MISS BERRY-GREENING will sing "SONGSTERS OF SPRING," and the Variation on "Cherry Ripe," composed expressly for her, at Jersey, every evening, from 19th to 29th May.

MISS BERRY-GREENING will sing "THE SONGSTERS OF SPRING" (composed expressly for her by ALFRED CARRER) at her Matinée, at the Hanover Square Rooms, June 5th.

MISS BERRY-GREENING begs to announce that she is now in Town for the Season, and that she has resumed her Private Lessons and Classes as usual. Miss Berry-Greening's Matinée will be held, under distinguished patronage, at the Hanover Square Rooms, June 5th. Letters relative to Concert Engagements, Private Parties, Lessons, etc., should be addressed care of Messrs. CHAPPELL, 50, New Bond Street, W.

MISS CLINTON FYNES requests that all communications respecting Concerts, Pianoforte Lessons, etc., be addressed to her, 7, Harley Street, Cavendish Square, W.

MADAME DOWLAND will sing Mr. RIDLEY PRENTICE'S song, "QUEEN OF FRESH FLOWERS," at the composer's Pianoforte Recital at the Hanover Square Rooms, THIS MORNING, May 16th.

MADAME WEISS has the honour of announcing to her friends and the public that she has resumed her Professional Duties, and is in town for the Season.—St. George's Villa, Gloucester Road, Regent's Park.

"A KISS FOR YOUR THOUGHT."

MDLLE. SINICO will sing Signor ARDITI'S admired song, "A KISS FOR YOUR THOUGHT," at the composer's Concert at Her Majesty's Opera, Theatre Royal Drury Lane, on Monday morning, May 25th.

MDLLE. LIEBHART will sing SCHIRA'S Valse, "IL BALLO," at Madame Fuzal's Grand Morning Concert, at St. George's Hall, on the 22nd inst.

MDLLE. LIEBHART will sing SCHIRA'S brilliant vocal waltz, "IL BALLO," at Brixton, May 22nd; Hanover Square Rooms, May 26th; and St. George's Hall, June 1st and 4th.

MDLLE. LIEBHART will sing Proch's admired Lied "AT MORNING'S BREAK" (Morgen-fensterlein), at the Hanover Square Rooms, May 26th.

MDLLE. ZEISS, First Contralto-Mezzo-soprano, from the Théâtre Italien, Paris, begs to announce her arrival in London for the Season, and that she is open for Operatic Engagements, Concerts, Soirées, &c. Address to care of Messrs. DUNCAN DAVISON & Co., Foreign Music Warehouse, 244, Regent Street.

MR. EMILE BERGER.

MR. EMILE BERGER begs to inform his Friends and Pupils, that he returns to town for the season on the 24th May. All communications for Concerts, Lessons, &c., to be addressed care of DUNCAN DAVISON & Co., 244, Regent Street, London, W.

MR. TRELAWNEY COBHAM will sing at Miss Edwards' Matinée Musicale, Thursday, May 21st.

MR. WILFORD MORGAN will shortly sing Guglielmo's New Ballad, "BREATHE NOT THAT NAME."

MR. PHASEY will play his arrangement for the Euphonium, of the popular song, "ALICE, WHERE ART THOU?" at Myddelton Hall, May 25th.

MR. WALLACE WELLS (Primo Tenore) will sing in "THE MAY QUEEN," and CORNEN'S Ballad, "LOVELY SPRING" (Islington), May 7th; "ISRAEL IN EGYPT" (Canterbury) 15th.—All communications respecting Oratorios, Concerts, &c., to be addressed care of Messrs. DUNCAN DAVISON & Co., 244, Regent Street.

MR. F. WEBER and Miss **WEBER** will play "A HAPPY HOME" (Piano Duet composed by Mr. WEBER), at his Concert, St. George's Hall, May 18th.

MR. CHARLES STANTON (Tenor) is open to engagements for Oratorios, Concerts, &c. Address—6, Lower Porchester Street, Oxford Square, Hyde Park.

MR. DENBIGH NEWTON will sing **HENRY SMART's** new song, "WAKE, MARY, WAKE," at his Concert at Kennington, May 22nd.

HERR OBERTHUR will play "LA CASCADE," "MEDITATION," and **GRAND DUO** for **HARP** and **PIANOFORTE**, from "Il Trovatore," with Miss Edwards, at her *Matinée Musicale*, Thursday, May 21st.

LES DEMOISELLES DORIA will sing at Miss Edwards' *Matinée Musicale*, Thursday, May 21st.

FRAULEIN AUGUSTA MEHLHORN will sing **Herr OBERTHUR's** admired song, "I WOULD I WERE" (Harp Accompaniment—**Herr OBERTHUR**), at Mr. F. Weber's Evening Concert, May 18th, at St. George's Hall.

"**BREATHE NOT THAT NAME**" ("The Bitter Hour is Past"). New Ballad by the composer of the celebrated song, "The Lover and the Bird." Sung with extraordinary success by Miss Emily Spiller. This Ballad is already in so great demand, that it is easy to predict it will equal, if not surpass, the popularity of "The Lover and the Bird." Price 3s.; sent post free for 18 stamps. The Trade supplied on liberal terms to sell at half-price. Address: P. D. GUGLIELMO, 14, Elgin Crescent, Notting Hill, London.

Just Published,

"**SUMMER'S MOON WAS GENTLY BEAMING.**" Song, by **KATE FORRESTER**. Price 2s. 6d., or free for Sixteen Stamps. **ROBERT COCKS & Co.**, New Burlington Street, Regent Street, London.

"**SPEED THE SAIL.**" **HENRY SMART's** New Song will be sung by Miss **ANNA JEWELL** at Gravesend, May 20th, and at Millie. Ida Henry's Concert, June 5th. **LAMBORN COCK, ADDISON, & Co.**, 63, New Bond Street.

WALTER MACFARREN'S ROMANCES FOR PIANOFORTE AND VIOLIN will be performed by the Composer and Mr. H. HOLMES at his Second Recital, Saturday, May 23d. Published complete at 10s. 6d., or in single numbers, 4s. each. **LAMBORN COCK, ADDISON, & Co.**, 63, New Bond Street.

BRINLEY RICHARDS'S RECOLLECTIONS OF WALES transcribed for the pianoforte. 16 books, 3s. each; free by post, 19 stamps each. "These are among the most precious gems of Welsh music."—*Vide Illustrated London News*, May 9th.

THE PIANIST'S LIBRARY for the **PIANOFORTE**, Edited by **BRINLEY RICHARDS**. 12 books, each 2s. 6d., 3s., and 4s.; all at half-price, with an extra stamp for postage. Thematic Index of the same gratis on application.—For a review of this serial, see *Musical Times* for May.

ABSALOM. Sacred Song. Words from Holy Writ. Music by Miss M. LINDSAY (Mrs. J. W. Bliss). 3s.; free by post for 19 stamps.

GOD BLESS THE PRINCE OF WALES. By **BRINLEY RICHARDS**. 3s. Piano, Solo, and Duet, each 4s. Free each for half-price, with an extra stamp. Four-part Song, 2d. London: **ROBERT COCKS & Co.**, New Burlington Street, and may be had everywhere.

ANTHEM FOR WHITSUNDAY.

VERSE AND CHORUS:

"God is a Spirit,"

AND

"Blessed be the Lord God of Israel,"

FROM

W. STERNDALÉ BENNETT'S

SACRED CANTATA, "THE WOMAN OF SAMARIA."

SELECTED AND ARRANGED, WITH ORGAN ACCOMPANIMENT, BY **CHARLES STEGGALL**, Mus. Doc. Cantab.

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PAR **EDOUARD SAUERBREY.**

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SIX SONGS WITH GERMAN WORDS.

THE ENGLISH TRANSLATIONS AND MUSIC BY

AMY COYNE.

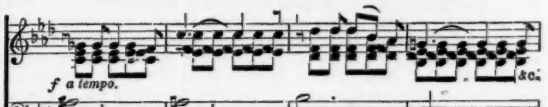
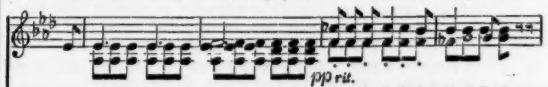
- No. 1. "FAREWELL FOR EVER" ("Farwohl auf immerdar"—E. Geibel).
- No. 2. "FIDELITY" ("Ich Bieibe treu"—C. Herlassohn).
- No. 3. "PARTED" ("Scheiden, Leiden"—E. Geibel).
- No. 4. "THE REQUEST" ("Viel Tausend Tausend Küsse Lieb"—E. Geibel).
- No. 5. "THE VICTORY OF SPRING" ("Und als ich aufstand Früh am Tag"—E. Geibel).
- No. 6. "EVENING SOUNDS" ("Ich uebe dich"—K. Beck).

Price, in one Book, 15s.; or separately, 4s.

"So far as we know this is the Op. 1 of a young lady who, for the sake of the well-known literary name she bears, and for her own undeniable talents, will be heartily welcomed into the ranks of song composers. By the issue of the work before us, Miss Coyne has bidden boldly for public favour. Six songs of a more or less ambitious character, to words translated by herself, are pretty well for a first attempt; but, we are happy to say, the result proves that the youthful composer and translator did not overrate her powers in either capacity.

"With regard to the music we may state generally that it is closely modelled upon the German *Lied*. Hence the accompaniment in every case is a more or less distinctive feature, and may claim in a great measure to play an independent part. For this reason the composer's task was one of greater difficulty than it otherwise would have been, while, as it happens in this case, the result is proportionately more artistic and valuable. The first song, 'Farewell for ever,' is simpler in character than some others of the set.

"No. 2, 'Fidelity,' is passionate in its expression, after the approved German style of giving musical utterance to deep feeling. The character of this song, which is one of considerable merit, will be promptly inferred from the following quotation:—



"No. 3, 'Parted,' appears likely to be the most popular of the set. The melody and accompaniment, with one effective interruption at the words—

"I wander on o'er land and main
In vain for rest I pine"—

flow smoothly on in this fashion:—



The change on the lines above quoted is one of Miss Coyne's boldest attempts, and does her equal credit with the rest of the song.

"No. 4, 'The Request,' is an excessively simple ditty in G major, which calls for no particular remark.

"No. 5, 'The Victory of Spring,' is equal in merit to any of its predecessors. But the gem of the collection is No. 6, 'Evening Sounds,' a song any composer short of the greatest might own with alacrity. Its opening at once excites expectation:—



Nor is that expectation disappointed, for what follows belongs to a high order of writing, examples of which are unfortunately but rarely found among our native composers.—*Musical World*.

London: **DUNCAN DAVISON & Co.**, 244, Regent St., W.

THE SONS OF THE CLERGY.

The 214th Anniversary Festival of the Sons of the Clergy was held on Wednesday, when there was full choral service, as usual, under the dome of St. Paul's Cathedral. We have so frequently described the origin and objects of this charity that it is needless to dwell upon them again. Enough that, founded in 1655, and established by Royal Charter in 1678 (under Charles II.) the "Corporation of the Sons of the Clergy" has been the means of effecting a vast amount of good; and that, while originally instituted principally, if not solely, with the view of affording timely relief to widows and orphans of the poorer clergy, its operations have been considerably extended, as the subjoined brief synopsis, copied from the report for 1867, will explain:—

"The charitable operations of the Corporation are directed to the following purposes:—To afford continuous or occasional assistance to clergymen of the Established Church in England and Wales when in need from mental or bodily infirmity, the reverses of fortune, or the heavy expenses incidental to large families, or from any other cause of impoverishment beyond their own control; to grant pensions to widows of clergymen, and donations to widows in temporary difficulty, ineligible for pensions; to grant pensions to maiden daughters of deceased clergymen upon attaining the age of 45 years, and donations to unsuccessful candidates and other single daughters under the age of 45, who are incapacitated by want of health from earning their own maintenance; to apprentice clergymen's children, orphans or not, to schools, professions, and trades; to assist in their education at schools or colleges, and to provide outfits for them on being placed out in the world."

"All clergymen having at any time been licensed to a cure of souls in England and Wales are," we are further informed, "eligible for assistance," and last year no less than 238 clergymen were aided with sum varying from £10 to £40, the amounts thus expended being £4271. Before quitting this part of the subject we may afford some help to so excellent a cause by reproducing an extract from the "appeal," embodied in the account, put forth by the Governors, of "special proceedings" last year:—

"The Governors regret to state that they have been enabled during the past year to raise permanently the pensions of only three daughter pensioners from £15 to £20 per annum. In the course of the last twelve years the pensions of about 686 widows and daughters have been raised from £10 or £15 per annum to £15, £20, or £25 per annum, increasing the annual payments for pensions alone from about £7000 to upwards of £11,000. It is hoped the fact will act as an encouragement to the friends of the society not to relax in their very praiseworthy efforts to increase its income, and thus enable the Governors to accomplish one of their great objects—that of securing in perpetuity for the widows and aged single daughters of clergymen pensions of an adequate amount for their maintenance. Additional assistance is also greatly needed for the numerous sick and infirm clergymen in all parts of the kingdom, who, incapable of doing duty, have little or no other resource than the funds of the Corporation. The Governors would also rejoice to find their means enlarged for educating and placing out in life the children of poor clergymen, this being a branch of the society's operations which is found by experience to offer an almost unlimited field for the contributions of the benevolent, and to effect great and unmixed good."

It is moreover,

"Especially desired to raise the amount of the pensions to the widows and aged single daughters of deceased clergymen, of whom there are 712 receiving pensions from £15 to £25 per annum; and the Governors feel confident there must be many wealthy and benevolent persons who would be happy to assist in so just and good an object did they know the extent of the pecuniary distress, and consequent suffering and privations, into which a large number of excellent ladies are thrown by the deaths of husbands and fathers, whose life-incomes as clergymen afforded no means of laying by a provision for their widows and orphans."

One of the great attractions of the Festival of the Sons of the Clergy is, and has long been, the full choral service in the Cathedral, which rarely fails to be attended by an assembly numerically inferior only to that which congregates at the meetings of the Charity Children. The general arrangements on Wednesday for this exceptional celebration of divine service differed in no material respect from those of previous years. The dignitaries of the Church and Corporation were met at the west door by the Cathedral authorities; and a procession was formed, including in its ranks the Archbishop of Canterbury, the Bishops of London, Carlisle, and Llandaff, the Deans of St. Paul's and Chester, the Lord Mayors of London and Dublin, the Sheriffs of London and Middlesex. Prayers were intoned by the Rev. J. H. Coward, M.A., and Lessons read by the Rev. B. M. Cowie, M.A. (both minor canons). The chorists—some 200 in number, selected from the choirs of Her Majesty's Chapels Royal, St. George's, Windsor, Westminster Abbey, St. Paul's, &c.—were now under the direction of Mr. Winn (the well-known bass singer), successor to the late regretted Mr. Buckland, to whose indefatigable zeal these festivals, no less than the festivals of the

Charity Schools, were so long and deeply indebted. Mr. Winn proved himself a highly competent conductor; and perhaps on no occasion has the musical part of the service been more interesting in detail or more generally effective. Much of this was, doubtless, owing to the happy choice of pieces, due, of course, to the judgment and taste of Mr. Goss, organist of St. Paul's Cathedral, who, nevertheless, disappointed all who appreciate pure and legitimate Church music by including nothing whatever of his own. The responses—need it be said?—were those of Tallis, upon which time seems able to make no inroads. The canticles were taken from Mr. Henry Smart's Service in F, to the merits of which, had we space at command, a column might reasonably be devoted. In power of expression, devotional feeling, sustained interest, and genuine scholarship, there are few things with which we are acquainted belonging to English Church music, ancient or modern, to surpass, and not very many to equal, this service. The setting of the "Gloria" may be instanced as combining these qualities in a manner altogether remarkable. The execution, though on the whole good, might, in many respects, have been decidedly better; but careful rehearsals on such occasions are as difficult to obtain as they are emphatically needed. After the third collect, Mendelssohn's noble anthem, "Judge me of God," was sung, with an organ accompaniment, for which, though admirably played, and, under the circumstances, perhaps, indispensable, Mendelssohn himself is not to be credited. While hardly so well sung as we have been recently accustomed to hear it sung at the excellent concerts of Mr. Henry Leslie, this anthem produced an effect inseparable from music so truly inspired and masterly. Previous to the sermon, Dr. Samuel Sebastian Wesley's fine anthem, "Ascribe unto the Lord," one of the longest, most elaborate, and, in some respects, most striking of modern English Church compositions, was given with unflinching spirit and precision by the united choirs—probably to a chorister more or less familiar with it. The concluding anthem was Dr. Croft's "Cry aloud and shout"—one of the standard works of that acknowledged master. In all these pieces the choir had the advantage of being supported by the skill and experience of the Cathedral organist, Mr. Goss, whose services, as well as those of his able assistant, Mr. George Cooper (also of St. Sepulchre's and St. James's Chapel Royal), were invaluable.

The sermon was preached by the Very Rev. the Dean of Chester, who took for his text Deuteronomy, chap. xxv. 4—"Thou shalt not muzzle the ox when he treadeth out the corn." Upon this passage Dr. Howson founded an appeal on behalf of the charity, which, for terseness, point, and brevity—desirable qualities, even in a discourse from the pulpit—could not easily have been surpassed. The collection at the doors of the Cathedral amounted to £115, £83 less than that of 1867; £5 more than that of 1866; and, compared with previous years, under the average.

The anniversary dinner, which usually follows the service, was held as heretofore at Merchant Taylor's Hall. The Lord Mayor presided, and among the company (scarcely so numerous as on former occasions) were the Archbishop of Canterbury, the Bishops of London, Llandaff, and Carlisle; the Earl of Chichester, Lord Fitzwalter, the Lord Mayor and Sheriff, Hon. and Rev. H. Legge, Sir Roderick I. Murchison, Sir Henry Holland, Sir George Baker, the Provost of Eton, the Dean of Chester, the Attorney-General, M.P.; Rev. Canons Blomfield, Jennings, and Pilkington; Archdeacon Bickersteth, Revs. Dr. Vivian, Mortimer, and Curry; Sir C. D. Croxley, Aldermen Sir R. W. Carden and B. S. Phillips; Messrs. W. H. Barrow, M.P., Baggalay, M.P., Henry Pownall, J. R. Kenyon, Q.C.; Colonel Wilkinson, Mr. J. E. Johnson, president of Bethlehem and Bridewell; Revs. B. M. Cowie, W. H. Milman, H. M. Birch, T. J. Rowsell, Thomas King, J. R. Stock, George Ansley, J. V. Povah, Professor Plumtre, John Evans, L. B. White, R. E. Coplestone, and F. L. Melville; Messrs. T. G. Sambrooke, W. H. Twentyman, Thomas Cotterell, Edmund Pepys, William Leaf, John Murray, William Robinson, J. G. Malcolm, and several other clergymen and gentlemen.

After the customary toasts, interspersed with musical performances more or less appropriate, the Chairman proposed "The Health of the Archbishop of Canterbury," who, in returning thanks, urged strongly the claims of the poorer clergy upon public benevolence, and paid a warm tribute of respect to the memory of the late Alderman Copeland, in whom the Sons of the Clergy had for a long period found a staunch advocate and friend. The Lord Mayor next gave "The Health of the Bishop of London," who, in reply, described the important functions exercised by the clergy, and dwelt upon the necessity of their adequate support and maintenance, winding up with an emphatic peroration to the purport that in the hearty co-operation of clergy and laity would henceforth consist the most impregnable safeguard of the Church. Other toasts were responded to by the Earl of Chichester, Lord Fitzwalter, the Dean of Chester, Mr. Sheriff M'Arthur, the Rev. Dr. Vivian, &c.

In the course of the evening £925 was subscribed to the funds of the charity, making the financial results of the year 1868 as subjoined:—

Collection at St. Paul's ...	£115
Collection at the dinner ...	925
Donations from 25 Stewards ...	780
Annual subscriptions ...	635
Legacies ...	1,040

Total from voluntary contributions as distinguished from income on funded and real property ... £3,495

The musical arrangements, under the direction of Mr. Francis, were all that could be wished. The dinner was served from the London Tavern, under the superintendence of Mr. Bryan.

THEATRICAL CRITICS AND THEIR CRITICS.

(By a Censor of Censors.)

The weakness of modern art criticism, and notably of that branch of it which is concerned with theatrical performances, is pretty generally admitted. We have once and again returned to the theme, and have endeavoured to show what are the worst of the many evil influences to which theatrical criticism is at present subject. The question is, however, far from exhausted. It is not easy in moderate space to recapitulate all the disadvantages under which art criticism at present labours. Criticism of the highest order has never flourished in England, nor is there yet any large audience to which it can appeal. Such critical works as the great German scholars have produced do not enrich our literature. Comparative criticism, or criticism based upon a comparison of all the arts and an analysis of their relation to each other, is quite young in England. From the works of Goethe and Lessing, and even of Schlegel, with all their faults, and from those of many succeeding writers is derived almost all that is most valuable in English criticism. What these circumstances are we need not stop to recapitulate. Often already we have dwelt upon them with regret, and endeavoured to show the manner in which their influence should be combatted. Gradually complaints we were among the first to utter have become general. As in all similar circumstances, moreover, as tongue after tongue has taken up a cry, it has changed and modified it to suit its own capacities. Thus gradually extravagance and falsehood have been imparted to the outcry, which is now clamorous and unjust. If we have no criticism of the very highest order now-a-days we have at least criticism good enough for the majority of readers. We will defy those who are loudest in the abuse of modern criticism to point out what and where are its defects. If newspaper criticism were of the highest order we should be glad to be told where readers for it could be found. In some of our journals the criticism is scholarly, judicious, and just. In none is it so utterly and deplorably bad as it is the custom in some quarters to represent it. Our very greatest thinkers and scholars do not care to devote themselves to criticism—at all times a thankless and unremunerative branch of art, and now surrounded by more than usual disadvantages. In Germany, on the contrary, the very highest talent has been and still is devoted to speculative criticism. Applied criticism in England is not so far behind that in other countries as it is often represented. Very unwisely, it appears to us, some of those who object to modern criticism have attempted to show us what it ought to be. It is one thing as a bystander to detect a fault in the conduct of a game: it is another thing to win it. A spectator at a gladiatorial combat may see that a certain line of defence leaves a portion of the body unguarded, but he will not, if he is wise enter into the arena and, for the sake of showing how the weak point may be defended, take all the chances of the combat. "Oh that mine enemy would write a book!" said Job. "Oh that the complainers would write a criticism!" say the professed critics, and unlike Job they have their wish. Several of the fault-finders have shown how criticism ought to be written, and the result is a great triumph for those who have long been the subjects of banter and reproach.

One Amateur Critic is so dissatisfied with the present state of criticism that he deigns to descend and show the critic how to write, the people what to read. Attention, then, critics and public! Learn the rudiments of your art ye who write; learn what to admire, we who read! Alas! the experiment, praiseworthy as it is, is a failure, and the would-be instructor needs himself to be taught. His fate is not even that of Icarus: he does not soar till the cement in his wings is melted. He makes a jump from his self-given elevation, comes flop in the mud, and there flounders. To speak seriously, if any vindication for theatrical criticism in the present day is needed, it would be supplied by such articles as have of late appeared in some journals, wherein an endeavour has been made to hold up to derision the ordinary critiques of the papers. Modern critics may be incompetent—we will not even deny that they are so—but they are, at least, not so incompetent as their self-appointed instructors. English—nobler, more pure, and more picturesque—than that of one at least of our theatrical critics the present age does not supply. The writings of the new-found Mentor can by courtesy only be qualified as English. We take the very first criticism which an amateur gives us, and find it written upon Mr. Charles Mathews. The first sentence is so cumbersome and inelegant that we are astonished to see it in a journal ordinarily well enough written. Next to that, however, comes a second sentence, which, as a model of "amateur" writing, we venture to extract:—"The play itself" (*The Liar*), "as you well know, is really a comedy, though it borders on the farcical, and is probably more so as it is now adapted to the modern stage by

Mr. Mathews than it was when it came fresh from the hands of Foote himself." Whether this play be more so or less so than it was, or whether it was intended to be so by Lope de Vega, or Corneille, or Steele, or even by Foote, when not particularly "fresh" it came from his hands, we are unable to say, but we wish readers joy of criticism so new, so comprehensible, and so erudite as that with which an amateur has now provided them. Mistakes as gross as the above are, indeed, scarce in the worst theatrical criticism we have yet seen. As regards the matter of the criticism, its manner being dismissed, it is amusing by sheer pretentiousness. To quote a very old criticism on a book—"There is much in it that is new and much that is true, but the misfortune is that what is true is not new, and what is new is not true." To begin with, the criticism is not disingenuous. It fails to notice the pieces of which the press has spoken with highest praise. It leaves unnoticed Mr. Robertson's clever and well-acted comedy at the Prince of Wales's, or Mr. Craven's charming, though not faultless domestic drama at the New Royalty. It chooses pieces the weakness of which the press has already shown, and then professes to have discovered a mare's nest. Of the truth which is not new in the criticism—we could show scores of examples. We do not, indeed, hesitate to say that there is not one piece of real criticism in the many successive articles that have appeared from the amateur, in the utterance of which he has not been anticipated. A score of times in this journal and elsewhere have the complaints he utters been heard, and almost the whole of his concluding reflections might have been gathered from the remarks of well-known critics. We could undertake to supply parallel passages which would afford ample justification of our assertions. Sometimes, indeed, our amateur startles us with novelties that are not truths—as where, for instance, he informs us that Charles Mathews is, in any scene in which he appears, "a good specimen of a bad school of actors." We have not, however, noticed the laudations of an amateur on account of their merits or defects, nor should we have dwelt upon them at such length had they not suggested to us reflections altogether apart from themselves. It is not just or fair to judge of the general criticism of a paper by some independent critique. A critic may many consecutive times have pointed out mismanagement of scenery at a theatre or defects of manner in an actor. He must at least cease to repeat the same things. Supposing ourselves to have said a score of times that A is stilted in gesture and indistinct in utterance, may we not sometimes leave these defects unmentioned without being supposed incapable of seeing them? Criticism need not become persecution. When the faults of an actor or piece have been shown, it is needless to recur to them again and again. Our own best critics have acted thus. Hazlett showed what were the defects of Kemble: "Want of rapidity, scope and variety," &c., but he did not qualify all praise he bestowed upon him by recurring once and again to the opinion he had already expressed. It is not often, indeed, that a critic is called up to analyse or dwell at any length upon the acting of an individual. Once the nature of the acting of A, the heavy father, or B, the dancing chambermaid, has been described, surely it is enough when a new part of half a length is provided to characterize the manner in which it was acted as good, bad, or respectable. We return, then, to the opinion we have expressed and re-assert. Theatrical criticism in England is not very brilliant, but it is far more competent and honourable than it is the fashion to represent it, and is immeasurably higher than the work of those who hitherto have endeavoured to improve upon it. Aid or improvement must descend from above. Hitherto all attempts have come from below.

MWYN YW TELYN O VEWN TY.

It was natural and right that the visit of the Prince and Princess of Wales to Wales should bring down the affluat upon the bards of Wales. Here is our old friend Talhaiarn's deliverance. As Holmes of Hallow would say—"Long may he survive."

On the Visit of their Royal Highnesses the Prince and the Princess of Wales to Carnarvon Castle, April 25th, 1868.

WELSH AIR—"Glan Meiddwod Mwyn."

All hail to the Prince and the Princess of Wales,
The wish is re-echo'd from mountains and vales;
For Cambria with rapture beholds her brave son,
The pride of Britannia, the heir of her throne:
With hearts full of loyalty, swelling with glee,
Our homage is given to thy Princess and thee;
"Gogoniant" i Gymru, byw byth y bo hi."

May Scotia, fair Wallia, and Erin retain
Their love for Old England, and ever remain
United in loyalty, prowess, and pride,
Their love and obedience with wisdom allied;
Brave Prince, may Heav'n bless thy fair Princess and thee,
And God bless the Queen, the good Queen of the free;—
Gogoniant i Gymru, byw byth y bo hi.

Panteg.

TALHAIARN.

Bravo, Talhaiarn! "Gogoniant i Gymru, byw byth y bo hi," say we.

* Old Welsh saying, which may be thus translated:—"Glory be to Wales, may she live for ever."

THE UNITED LAND COMPANY.

(From the "Railway Gazette.")

In the conception and maturing of the plan of this excellent enterprise, Mr. Gruneisen has crowned the great and substantial edifice which he has for many years been so ably building up, and which has been and must continue to be the source of vast benefit to thousands. Having upon not infrequent occasions brought the principles, operations, and progress of the great "Conservative Land Society" under the notice of our readers, many of whom we have reason to know have turned to good account the information thus presented to them, it will sufficiently mark the character of the United Land Company when we apprise them that it is founded as an adjunct to the older institution, "for the purpose of extending, with a fixed capital, the operations in land and building heretofore carried on under the Friendly Societies Acts." The "Conservative" will, of course, continue to carry on the business authorized by its certified rules, and will, in all respects, be an important ally of the company now specially under notice. It is explained that the principal transactions of the latter will include: (1) The purchase and sale of freehold and leasehold property; (2) the purchase, &c., of copyhold estates; (3,) the subdivision of estates into lots, and the leasing and sale of them, affording to buyers the facility of payment by easy instalments; (4) the creation and sale of ground-rents; (5) the carrying on the business and sale of a general land and building society.

It is unnecessary to expatiate upon the peculiarly secure and lucrative nature of operations of this character. They have been tried by ample experience of practical results; they are, in short, the safest, and, on the whole, the most remunerative, of any class of transactions involving the investment of cash. They have been pre-eminently so in the prosperous career of the "Conservative" itself. Moreover, the directors justly observe that "The success that has attended other companies which are now associated with similar societies, combining the two systems, and having double powers and resources, has long been fully manifested;" and when it is remembered that the United Land Company will have the benefit of the long experience acquired by the executive of its eminent colleague, scant doubts can be felt that the results will at least equal the most gratifying of those attained in the most successful of similar institutions.

At a period when there is more than usual difficulty in finding an investment of a thoroughly sound and profitable nature, we need say no more to impress upon our business readers the expediency of securing the advantages derivable from connections with this enterprise, and therefore content ourselves with remarking that the capital is to consist of 250,000*l.*, in 50,000 shares of 5*l.* each. The first issue, however, is limited to 100,000*l.*; deposit 1*l.* per share on application, and 1*l.* on allotment; no call to exceed 1*l.*, and an interval of at least three months to elapse between each. It may emphatically be said that no more eligible investment has been introduced to the public for a long time.

Before concluding this notice we may be permitted to observe that the progress of the Conservative Land Society, the combined prudence and vigour with which it has been conducted, its immense resources, and the extensive benefits it has conferred, and the deservedly pre-eminent position which it occupies, add another to the many refutations of that most fallacious of maxims that literary talent of a conspicuous order is seldom associated with that class of ability requisite for the management of important monetary and business transactions. Few names have been better known than that of Mr. Gruneisen with originality, vigour, and much brilliancy in the higher walks of journalism; and in the lengthened period during which he has devoted himself to the promotion of the interests of the institution with which he is so closely associated. The important part taken by him in conducting to its success has as signally illustrated his qualities as a "practical man." We feel confident that the present natural and useful enlargement of their original sphere of action will display these qualities in still further development, and that they who take advantage of the opportunity now presented will have cause to recur to the circumstance as to a most gratifying and beneficial one.

BRESLAU.—Mendelssohn's *Walpurgisnacht* was recently performed at the Stadt-theater. Meyerbeer's *Africaine* is to be produced for the first time here on the 18th inst.

MUNICH.—Herr Richard Wagner's *Lohengrin* was performed one evening during the recent visit of the Prince of Prussia, at the Prince's own request.—During Passion Week the Royal chapel performed several sacred works, by some of the best masters, among whom were Orlando di Lasso, Paolo Agostini, Vittorio, Palestrina, Lotti, Roselli, Aichinger, Arblinger, Ett, Pitoni, Viadana, Anerio, Mozart, Hauptmann, Lachner, and Wüllner.

LE CHEVALIER EMANUELE BILETTA.—The *Gazetta del Popolo* of Turin, in writing about Signor Biletta's cantata, composed for the performances at the Teatro Regio on the occasion of the Royal marriage, says—"It had a superb effect. The Royal Prince accepted the dedication of the work with great satisfaction. It is to be called 'The Martial Hymn of Prince Humbert,' and the profits of its sale are to be handed over to the Philharmonic Society of Turin. Both for its artistic merit, and the object with which it is associated, we recommend the cantata to the public."

BURLESQUES.

To the Editor of the MUSICAL WORLD.

SIR,—The decline of that once admirable and highly-prized form of dramatic entertainment denominated "Burlesque"—there is no doubt about the fact—may be traced to the "fast" propensities of the age in which the writers are instigated to provoke hearty laughter at all risks. To effect this the middle and lower classes are appealed to, almost to the entire exclusion of the higher section of the community. The modern burlesque writer, from whatever source he may borrow his story, takes his illustrations from the lowest depths of humanity. From the vulgarist ballads of the commonest music-halls, and from eleemosynary street singers he rakes his vocal similitudes, and asks his public to be amused by the baldest platitudes of worthless balderdash. Forgetting, or not knowing, that the true aim of burlesque is to reduce to the level of every day life what is in itself serious and elevated, he searches in the meanest purlieus for his subjects, and appears to think that nothing can be comic which is in the least degree genteel or respectable. The most miserable and pointless songs of the music halls and the dregs of the Christy's Minstrelsy, already burlesqued more than enough, are made to do duty in a lower depth still, as if audiences were composed merely of "gents," shopmen, prize-fighters, and the denizens of ale-houses and billiard-rooms. Is it that the writers are in the habit of associating with such persons? Is it that they find among them better encouragers for their flashy productions? Is it that burlesques, like other modern concoctions of the brain, must be made "sensational," and that vulgar life supplies "sensation" in greater abundance and of a stronger kind than any other life? Burlesque can answer for itself. It flourished most when it was most refined, and held vulgarity aloof. In the days of J. R. Planché, the burlesque, or extravaganza, was a work of genuine art, which the manager of the most exclusive theatre would be proud to present to his patrons, and in hearing and seeing which the most fastidious taste could have encountered no offence. The songs were taken from the highest sources—the operas, the concert-rooms, or the publications of the music-shops; the "break-down" dance—that vilest degradation of the actor and actress, and most idiotic mode of provoking mirth—was utterly unknown; slang dialogue was carefully eschewed; and the entertainment wore an air of elegance and refinement which it would be ridiculous to look for in burlesques or extravaganzas of the present day. Burlesque, indeed, has fallen from its pride of place, thanks, not to the want of talent, but to the want of taste and respect for the decencies and proprieties on the part of our comic writers, who consider that there is no fun, or humour, unless it is spiced with grossness and ribaldry borrowed from the music-halls, or eked out with bodily contortions copied from nigger dancers. Some of our burlesque writers are far less censurable than others; but the greater number are utterly heedless. Hence the natural decline to be speedily followed by the fall, of Burlesque.—Yours truly,

PAUL MOIST.

TO HORACE MAYHEW, Esq.

SIR,—The *Rangoon Ragout* gives a description of Burmese theatricals. The theatre consists of a long elevated stage, with footlights in front, and a curtain of red or white cloth spread out at the back. The real performers stand behind the curtain, and are invisible to the audience. They introduce on the stage, through an aperture, a series of wooden or bamboo figures, painted and dressed up to resemble kings, queens, princes, nobles, courtiers; all manner of birds, from the royal peacock down to the little humming bird; all sorts of beasts, as lions, tigers, monkeys, dogs, cats, apes, asses, and elephants; fishes of various kinds, and then different fanciful figures to look like gnats, or spirits, dragons, centaurs, flying horses and flying elephants, and every imaginable thing which is supposed to figure or perform a part in the great theatre of the invisible world.—I am, Sir, your obedient servant,

THOMAS NOON GADD.

STUTTGART.—Bohrer's violoncello has been purchased by an amateur for four thousand francs.

HAMBURG.—Benedict's *Rose von Erin* (*Lily of Killarney*) has been revived, and performed several times lately with great success.

MAGDEBURG.—Meyerbeer's *Africaine* is in rehearsal, and will shortly be produced.

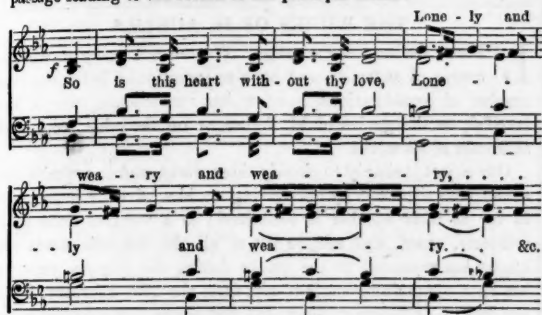
BRUNN.—Haydn's *Creation* was given at the last concert of the Musical Union.

FLORENCE.—The King of Italy has conferred on Rossini the grand cordon of the newly established Order of the Italian Crown. Mercadante and Verdi have each received the cross of commander.

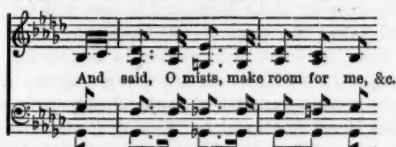
SCHWERIN.—The Mecklenburg Musical Festival will take place on the 14th, 15th, and 16th June, under the direction of Herr Schniitt, Court *Capellmeister*. Among the soloists will be Herr and Madame Joachim, Herren Schild, and Carl Hill.

REVIEWS.

Six Part-Song for Male Voices. Composed and dedicated to the Orpheus Glee Union by W. G. CUSINS. [London: Lamborn Cock, Addison, & Co.] THE first of these songs, "As the sunshine to the flower," is a setting of some very pretty verses by Jessica Rankin. It commends itself at once by the appropriate spirit in which it is written, and by the success with which the force of the words is heightened. We may quote the passage leading to the return to the principal theme:—



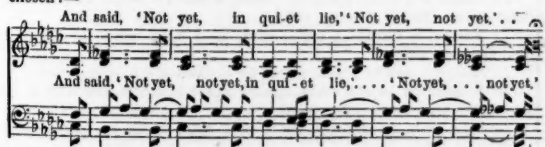
No. 2, a "Venetian Boat Song," has a smoothly flowing theme in six-eight time, simply accompanied by the other parts, with occasional use of a ground bass. A prayer to the Virgin, without which Venetian boat songs would scarcely be complete, is interspersed, and being formed upon the most angular Church model, presents a striking contrast to its surroundings. The whole song is gracefully conceived and carried out. In No. 3 Mr. Cusins has essayed his descriptive powers upon Longfellow's "Day-break" not without success, although there are passages in his music which seem to us wanting both in beauty and propriety. Here is one by way of example:—



The excruciating chord on the word "mists" is more suggestive of having one's favourite corn trodden on, than of the idea with which it is connected. But apart from such points as these, the song is very cleverly written. Decidedly the best passage is found on the last page, where the composer had to set the lines—

"It crossed the churchyard with a sigh,
And said, 'Not yet, in quiet lie.'

We cannot but think such music as the following to be happily chosen:—



No. 4 presents us with another attempt at musically illustrating Charles Kingsley's "Three Fishers." The attempt is well made and the result interesting, but *chacun à son gout*, and we prefer No. 5, a quiet, graceful, and pleasing setting of Moore's "When Twilight Dews are falling Soft." In this song Mr. Cusins has thoroughly entered into the spirit of the words, while at the same time keeping far away from sentimental commonplace. The last of the six is Sir Walter Scott's "Hunting Song," a little poem which composers are never tired of trying their hands upon. Hunting songs are almost of necessity much alike, but the one before us excels most in point of vigour, and in the startling character of some among its chords and progressions. Here is an example of the former—

which, coming on an accented part of the bar, might be depended upon to wake up any number of "lords and ladies gay." But Mr. Cusins writes throughout with the freest possible hand, and if he sometimes startles, he much more often pleases, in proof whereof it is enough to cite the piece before us. We welcome these songs as a useful addition to the repertory of concerted music for male voices.



Oft in the Stilly Night. Fantasia. Composed for the pianoforte by ADAM WRIGHT. [London: R. Cocks & Co.]

In this piece a familiar melody is treated in a familiar manner. One "transcription" is so like another that it seems useless to attempt to individualize any in particular. It will suffice to say of the one before us that Mr. Wright has been liberal with his *arpeggios*.

The Dashing White Sergeant. Fantasia. Composed for the pianoforte by ADAM WRIGHT. [London: R. Cocks & Co.]

THERE is more distinctiveness about this than about the preceding, and we can commend it as exceeding in interest the average of its kind.

Saint Patrick's Day. The favourite Irish melody transcribed for the pianoforte by W. S. ROCKSTRO. [London: R. Cocks & Co.]

THIS is a brilliant, showy, and effective arrangement of the well-known Hibernian tune. It is copiously fingered, and makes a very good exercise.

Earth is no Lasting Place. Cantique. By CHARLES GOUNOD. [London: Metzler & Co.]

RESPECTABLE commonplace, hardly worth the trouble of adaptation.

The Moonlit Foam. Song for Contralto. Words by Miss JEAN INGELOW; music by the Hon. Mrs. FREDERIC YELVERTON. [London: Angener & Co.]

MISS INGELOW's touching, if romantic, words are here set with considerable power of expression. The music is in A flat, with a compass which brings it well within the range of an average contralto voice. Its theme is full of melody, and the accompaniments are far from commonplace, without being other than appropriate.

Aphrodite. Transcription of "The Moonlit Foam" for the pianoforte, By the Hon. Mrs. FREDERIC YELVERTON. [London: Angener & Co.]

THE theme of the foregoing song is here made the basis of a *morceau de salon* possessing more than the average interest of its kind. Those who may possess the one, will scarcely fail to obtain the other.

Queenly Summer. Song. Poetry by W. S. PASSMORE, Esq.; music by Signor M. LARDELLI. [Brighton: Lyon & Hall.]

A FLUENTLY written and pleasing song for soprano or tenor. It is worthy of favourable notice.

OUT OF COLOGNE.

(From our original Correspondent.)

Herr Gustav Walter, after achieving a great triumph in the part of Lohengrin, has left for Munich, where he is singing presently at the Royal Operahouse. After his departure, our theatre closed the operational season with *Don Giovanni*, on the 3d of mai. Herr Ernst, the intelligent manager, has greatly satisfied the subscribers, and done capital business this year. At the beginning of the season we were afraid that the engagement of two novices as *prime donne absolutes* could interfere with the variety of the repertoire and consequently with the enjoyment of the theatre goers, but the fact has proved quite the contrary. Just the two beginners, endowed with capital voices and method, as well as animated by the ambition of making their reputation, have been the prominent stars of the season, bringing new life in to the old opera's repertoire, and awakening once more the interest of the public for our theatre, which was nearly deserted during the last three years. The Conservatoire of Cologne can be very proud of its two pupils, and the young songstresses can both look back with great satisfaction to their first steps on the theatrical apprenticeship. They have enlarged their repertoire, reaped laurels and fame, and if Fräulein Scheuerlein, in consequence of her mental energy as well as dramatic talent, has obtained so many successes as many new parts she has created, Fräulein Rodecke on her side, with her sympathetic voice, charming appearance, and gracious manners has won a brilliant reputation, and has captivated the sympathy of the public at large.

We had in all 37. operas, of german, italian, and french composers, and 131 performances partly deficient and partly excellent. As Gäste (guests), celebrities giving some performances, we had only two, but very first rate one, Fräulein Mallinger (soprano) from the Royal Opera of Munich, and Herr Walter (tenor) from the imperial opera of Vienna. As novelties we had two operas, *Giselle* & *Romeo* of Gounod, and *Lohengrin* of Wagner, the first meeting with a succes d'estime, the second one with an enthusiastical reception.

The Ladies Dumont-Suvany, Dillner, and H. Scheuerlein (three capital sopranos) as well as the Baryton Simons have left us. We hear with pleasure that the Herren Borkowsky (baryton) Höfel (buffo) as well as Fräulein Radecke (soprano) are going to remain for the next season. Not quite so happy are we on keeping the old tenor Herr Götre. But alas! tenors are presently a *cosa rara*, and an old one at least has got a large repertoire, *E se non abbellisce almen non guasta*.

I am sorry to state that N. v. Gade has declined the honor of composing an overture expressly for our next festival, for want of time.—

Yours faithfully,
Cologne, 8th mai.

SALVATORE SAVERIO BALDASSARE.

MADAME ARABELLA GODDARD

Begs to announce

THREE PIANOFORTE RECITALS,

On the MORNINGS of THURSDAY, MAY 28th, JUNE 11th and 25th, in St. James's Hall, at which she will have the honour of performing the EIGHT BOOKS of MENDELSSOHN'S "LIEDER OHNE WORTE" ("Songs without Words"), Sixteen at each Concert, so as to include

THE WHOLE FORTY-EIGHT "LIEDER."

The Programme of each Concert will be divided into Two Parts, Eight *Lieder* in each Part, with a Vocal Piece by Schubert to separate one group of four *Lieder* from another.

At the End of the First Part of each Programme, Madame ARABELLA GODDARD will introduce ONE OF THE POSTHUMOUS WORKS: at the First Recital, a Selection from the newly-published PRELUDES AND STUDIES; at the Second, the SONATA IN G MINOR, composed by Mendelssohn when he was Twelve Years old; and at the Third, the GRAND SONATA IN B FLAT, which was received with so much favour at the MONDAY POPULAR CONCERTS.

PROGRAMME OF FIRST RECITAL, THURSDAY, MAY 28th.

PART I.—Songs without Words—No. 1, Book 1; No. 5, Book 1; No. 3, Book 5; and No. 3, Book 3—Mendelssohn; Song, "Weary Flowers"—Schubert; Songs without Words—No. 4, Book 2; No. 5, Book 2; No. 6, Book 2; and No. 6, Book 5—Mendelssohn; Song, "The Trout" ("Die Forelle")—Schubert; Selection from the Posthumous Works—Etude, No. 1 (Op. 104, Book 2); Præludium, No. 1 (Op. 104, Book 1); Etude, No. 2 (Op. 104, Book 2)—Mendelssohn.

PART II.—Songs without Words—No. 6, Book 3; No. 6, Book 6; No. 6, Book 8; and No. 5, Book 4—Mendelssohn; Songs: "Who is Sylvia?" and "Hark! the lark"—Schubert; Songs without Words—No. 1, Book 3; No. 2, Book 3; No. 1, Book 5; and No. 4, Book 6—Mendelssohn.

Vocalist, Miss Annie Edmonds; Accompanist, Miss Lucy Murray.

Pianoforte—Broadwood & Sons' Concert Grand.

Reserved Stalls for a Single Recital, 5s.; Subscription Tickets (Stalls) for the Three Recitals, Half-a-Guinea. To be obtained of Madame Arabella Goddard, at her residence, 26, Upper Wimpole Street; Chappell & Co., 50, New Bond Street; and of Mr. Austin, at the Ticket Office, St. James's Hall.

ST. JAMES'S HALL.

MR. CHARLES HALLE'S PIANOFORTE RECITALS.

THIRD RECITAL, FRIDAY AFTERNOON, MAY 22ND.

To commence at Three o'clock precisely.

Programme.

PART I.

GRAND SONATA, in E flat, Op. 122 Schubert.
SWEDISH NATIONAL SONG Schubert.
SIX VARIATIONS on an Original Air, Op. 34 Beethoven.

PART II.

GRAND SONATA, in A minor, Op. 143 Schubert.
SONG, "Der Erl König" Schubert.
BAGATELLES, Op. 119, Nos. 2, 5, 6, and 3 Beethoven.
IMPROMPTU, in F minor, Op. 142, No. 4 Schubert.

PIANOFORTE MR. CHARLES HALLE.
VOCALIST M^{lle}. GOTZE.
(Grossherzogin. Sächs. Kammerängerin.)

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Enquire of DUNCAN DAVISON & Co., 241, Regent Street, W.

DEATH.

On Wednesday, April 29, at 7, Great Dover Street, Mr. THOMAS TOPLIFF, organist, aged 75.

TO ADVERTISERS.—The Office of THE MUSICAL WORLD is at Messrs. DUNCAN DAVISON & Co.'s, 244, Regent Street, corner of Little Argyll Street (First Floor). Advertisements received as late as Eleven o'clock A.M. on Fridays, but not later. Payment on delivery.

NOTICE.

Owing to an unusual press of matter, our notices of the Italian Operas, Mr. Charles Halle's Recitals, and other very interesting events, are unavoidably held over till next week.

The Musical World.

LONDON, SATURDAY, MAY 16, 1868.

THE WORKS OF M. AUBER.*

LET our readers take courage. We are not going to write a course of aesthetics, and have no intention of indulging in a number of considerations, more or less venturesome, more or less fanciful, on the genius of M. Auber, or on the value, scope, and character of his works.

Our object is simply to classify those works, and to acquaint the reader with them one by one, giving an idea of their importance as far as their number is concerned; in a word, to draw up a complete, exact, and minute list of all the dramatic works the master has presented to the public during the fifty-five years he has been composing, that is to say, from the 27th February, 1813, the date of *Le Séjour militaire*, his first opera. We do not speak of *Julie*, as that was a work which did not enjoy the honour of publicity, having been merely played in a drawing-room, at a time when drawing-room operas were much less numerous and much less extolled than at present.

In a recent feuilleton of *La Presse*, M. Jouvin asserted that up to now M. Auber has produced thirty-eight operas. For a writer who has published a biography of the master, this is a slight mistake, since, if we calculate correctly, we shall find we have to credit the composer of *La Muette* and *Gustave* with forty-six works produced before the blaze of the foot-lights. It is true that, among them, there are four written in conjunction with other composers, and two which were only re-arrangements (though very important re-arrangements) of works already performed, for we know that *Marco Spada* and *Le Cheval de Bronze* were transferred from the stage of the Opéra-Comique to that of the Opéra. They all count, however, and ought to be included in the returns. However this may be, the following is the exact nominal list, as detailed as possible—such a list, in fact, as has never yet been given—of the works of M. Auber.

AT THE OPÉRA.

Vendôme en Espagne, opera in 3 acts, words by MM. Mennechet and Empis (music written conjointly with Hérold).—5th December, 1824.

La Muette de Portici, opera in 5 acts, words by Scribe and Germain Delavigne.—29th February, 1828.

Le Dieu et la Bayadère, ballet-opera in 2 acts, words by Scribe.—2nd October, 1830.

Le Philtre, opera in 2 acts, words by Scribe.—15th June, 1831.

Le Serment, ou les Faux Monnayeurs, opera in 3 acts, words by Scribe and Mazères.—1st October, 1832.

Gustave, ou le Bal Masqué, opera in 5 acts, words by Scribe.—27th February, 1833.

Le Lac des Fées, opera in 5 acts, words by Scribe and Mélesville.—1st April, 1839.

L'Enfant Prodigue, opera in 5 acts, words by Scribe.—6th December, 1850.

Zerline, ou la Corbeille d'Oranges, opera in 3 acts, words by Scribe.—16th May, 1851.

Marco Spada, ballet in 3 acts and 5 tableaux, by M. Mazillier.—1st April, 1857.

Le Cheval de Bronze, ballet-opera in 4 acts, words by Scribe.—21st September, 1857.

AT THE OPÉRA-COMIQUE.

Le Séjour militaire, 1 act, words by Bouilly.—27th February, 1813.

Le Testament et les Billet-doux, 1 act, words by De Planard.—18th September, 1819.

La Bergère châteline, 3 acts, words by De Planard.—27th January, 1820.

* From *L'Art Musical*.

Emma, ou la Promesse imprudente, 3 acts, words by De Planard.—7th July, 1821.
Leicester, 3 acts, words by Scribe and Mélesville.—25th January, 1823.
La Neige, 3 acts, words by Scribe and Germain Delavigne.—9th October, 1823.
Le Concert à la Cour, 1 act, words by Scribe and Mélesville.—5th May, 1824.
Léocadie, 3 acts, words by Scribe and Mélesville.—4th November, 1824.
Le Maçon, 3 acts, words by Scribe and Germain Delavigne.—3rd May, 1825.
Le Timide, ou le Nouveau Séducteur, 1 act, words by Scribe and Saintine.—2nd June, 1826.
Fiorella, 3 acts, words by Scribe.—28th November, 1826.
La Fiancée, 3 acts, words by Scribe.—10th January, 1829.
Fra Diavolo, 3 acts, words by Scribe.—8th January, 1830.
La Marquise de Brinvilliers, comic opera (?) in 3 acts, words by Scribe and Castil-Blaze (music written conjointly with Batton, Berton, Blangini, Boieldieu, Carafa, Cherubini, Hérold, and Paër).—31st October, 1831.
Lestocq, 4 acts, words by Scribe.—24th May, 1834.
Le Cheval de Bronze, 3 acts, words by Scribe.—23rd March, 1835.
Actéon, 3 acts, words by Scribe.—23rd January, 1836.
Les Chaperons blancs, 3 acts, words by Scribe.—9th April, 1836.
L'Ambassadrice, 3 acts, words by Scribe and M. de Saint Georges.—21st December, 1836.
Le Domino Noir, 3 acts, words by Scribe.—2nd December, 1837.
Zanetta, 3 acts, words by Scribe and M. de Saint Georges.—18th May, 1840.
Les Diamants de la Couronne, 3 acts, words by Scribe and M. de Saint Georges.—6th March, 1841.
Le Duc d'Olonne, 3 acts, words by Scribe and Saintine.—4th February, 1842.
La Part du Diable, 3 acts, words by Scribe.—16th January, 1843.
La Sirène, 3 acts, words by Scribe.—26th March, 1844.
La Barcarolle, 3 acts, words by Scribe.—22nd April, 1845.
Haydée, 3 acts, words by Scribe.—28th December, 1847.
Marco-Spada, 3 acts, words by Scribe.—21st December, 1852.
Jenny Bell, 4 acts, words by Scribe.—2nd June, 1855.
Manon Lescaut, 3 acts, words by Scribe.—27th February, 1856.
La Circassienne, 3 acts, words by Scribe.—2nd February, 1861.
La Fiancée du Roi de Garbe, 3 acts and 6 tableaux, words by Scribe and M. de Saint Georges.—11th January, 1864.
Le Premier Jour de Bonheur, 3 acts, words by MM. D'Ennery and Cormon.—15th February, 1868.

AT THE OPÉRA NATIONAL.

Les Premiers Pas, opening prologue, in 1 act, words by MM. Gustave Waëz and Alphonse Roger (music written conjointly with Ad. Adam, Halévy, and M. Carafa).—15th November, 1847.

AT THE ODÉON.

Les Trois Genres, opening prologue in 1 act (to inaugurate a new management which performed opera, comedy, and vaudeville at this theatre) words by Dupaty, Scribe, and Planard (music written in conjunction with Boieldieu).—27th April, 1824.

How many reminiscences does the mere perusal of this list evoke, and cause to pass in review before our mind! How many successes, how many triumphs for the master are represented by the works whose titles, we may safely assert, are inscribed in letters of gold in the registers of our first theatres! How many great artists, too, pass in review before us simultaneously with the above brilliant titles! Many, alas! are no longer alive to see the splendour of the master's last glorious triumph; such are Ponchard, Férol, Huet, Gavaudan, Chenard, Nourrit, Dabadie, Lemonnier, Mesdames Pradier, Ponchard, Rigaud, Desbrosses, Gavaudan, Joly, Saint-Aubin, Boulanger, Damoreau, Javureck, Lemonnier, Jenny Colon, Anna Thillon, etc. Others have retired from the arena, like Mad. Alboni, MM. Levasseur and Révial, or have taken to a different career, like Madlle. Fargueil, who has left opera for comedy. As for the latest on the roll, that is to say, those whom we all know, they are Roger, Couderc, Montaubry, Achard, Capoul, Sainte-Foy, Madame Marie Cabel, Mdles. Marie Roze, Caroline Duprez, Lefebvre, Monrose, Cico, Belia, &c., &c. The fact is that during the period of more than half a century, which has elapsed since the performance of *Le Séjour militaire* to that of *Le Premier Jour de Bonheur*, many generations have succeeded each other, but the

master has remained firm and valiant, always young, always gay, and always smiling.

At the present day, it seems as though M. Auber had had a return of youth, as though he would re-ascend the stream of time, and as though he forgot everything to enjoy once again his *Premier Jour de Bonheur*, for such is the title of the work with which, at the age of eighty-six and upwards, he has once more appeared before the public!

Le Premier Jour de Bonheur! What a pretty thing, and how many sweet reminiscences it awakens in the minds of those who have never had any more like it! But this is not applicable to M. Auber, whose easy tranquil life, enamelled with constantly recurring successes, has always glided along in the midst of perfect calm, without ought to trouble it any more than the pure and transparent crystal of a brook, flowing peacefully beneath roses.

Let us hope, then, that this *Premier Jour de Bonheur*, which resembles a gentle epigram addressed to the public, may not be the last, but, on the contrary, may be succeeded by many others.

The spoilt child of the Muse (the Muse of elegance, wit, and delicate feeling, who is not everybody's Muse, by the way), M. Auber has always lived on good terms with her, and there is no reason for supposing that their friendly intimacy will soon cease.

As for the public, always delighted at being with him, M. Auber knows very well that he has nothing to apprehend from them, for whom the day which produces a work by the author of so many masterpieces, is a genuine, if not the First, Day of Happiness!

ARTHUR POUGIN.

THE HANDEL FESTIVAL.

THE musical arrangements for this great event are all but completed. The first rehearsal of the London portion of the amateur choir took place at Exeter Hall last night, under the direction of Mr. Costa, all the singers being placed in numbered seats, so that they were easily identified and communicated with by their respective superintendents. Thus disposed, they occupied not only the permanent orchestra, but additional platforms raised for the occasion, as well as the entire floor.

The effect produced by the two thousand voices was grand in the extreme. The choruses rehearsed were those which will be performed on the "Selection" day—chiefly from *Solomon*, *Saul*, and *Judas Maccabæus*; but in addition "He saw the lovely youth" (*Theodora*), "Now, Love, the everlasting boy" (*Semele*), and "The many rend the skies" (*Alexander's Feast*) will be included in the selection.

A complete programme of the Festival is promised in the course of next week; and also a statement of the arrangements made by the various railway companies.

"A GERMAN CRITIC ON CRITICS FRENCH AND GERMAN."—By inadvertence the name of the author of this admirable article, a translation of which appeared in last week's impression, was omitted. The original author is Herr H. Ehrlich of Berlin.

A NEW YORK contemporary assures us, in a paragraph which equals in vagueness the first intimation of a "matrimonial alliance," that Ole Bull is "developing a musical invention," which, when developed, will revolutionize the manufacture of a certain popular instrument.

"WE are to have," says the Paris correspondent of the *Star*, "a Prussian phenomenon in Paris in a few days—namely, a violinist, who is reported to execute *andantes* by Beriot, and *fantasias* from Meyerbeer, without arms, of which members the artist is utterly deprived by nature. He places his violin on a stool before him, takes his bow between the toes of his left foot, and presses the strings with the toes of his right foot. He has given several concerts at Berlin, and one last week at Leipzig. The young artist is the son of a village schoolmaster, and but nineteen."

ROYAL ITALIAN OPERA.

On Saturday—*Martha* (Patti, Mario, Crossi, Graziani, and Tagliafico).

On Monday—*Lucia* (Patti, Fancelli, Graziani, and Capponi).

On Tuesday—*Faust* (Lucca, Naudin, Petit, Locatelli, &c.).

On Thursday—*Fra Diavolo* (as before).

To-night—the *Somnambula* (Patti, Fancelli, &c.).

HER MAJESTY'S THEATRE.

On Saturday—*Martha* (Nilsson, Franchini, Santley, Demeric Lablache, &c.).

On Tuesday—again *Martha*.

On Wednesday—*Don Giovanni* (Tietjens, Nilsson, Kellogg, Santley, Rokitansky, Foli, Bettini, and Zoboli).

On Thursday—the *Huguenots* (Tietjens, Ferensi, Rokitansky, Sinico, Santley, Gassier, Trebelli-Bettini, &c.).

To-night—again *Don Giovanni*.

[About the opera reports, see note, over leading article.—A. S. S.]

PHILHARMONIC SOCIETY.

Last Monday's concert opened with Spohr's Symphony in D minor, a work written specially for this society, and, beyond question, one of the composer's finest productions of its class. In point of clearness, symmetry, and breadth of effect it is an admirable example of Spohr's genius, and can never be heard without exciting a wish that he had resisted that tendency to over-elaboration and expression which is so apparent in his later efforts. The symphony was carefully performed, and each movement, especially the very interesting *Larghetto*, loudly applauded. A new *Overture-Symphonique* by Mr. J. F. Barnett came next, and constituted the novelty of the evening. We must, in justice to the composer as to ourselves, decline expressing a decided opinion upon the merits of this ambitious essay, after but one hearing. It may safely be said, however, that the work is distinguished by a good deal of clever orchestration, and that, whatever the character of Mr. Barnett's materials may prove to be, he has used them in a workmanlike manner. In response to the applause that followed the close of the overture, Mr. Barnett appeared on the orchestra and bowed his acknowledgments. A dry pianoforte concerto (Reinecke's Op. 70) followed, the soloist being Herr Alfred Jaell. This work, it will be remembered, was played with great brilliancy at the Crystal Palace by Herr Carl Berenger, a pupil of the composer. We cannot say that the impression then made was dissipated even by Herr Jaell's more demonstrative talent. It served, undoubtedly, to show the performer's command over his instrument. That done to the satisfaction of the audience, there was nothing left but to wish for the end. The second part opened with the *Eroica* Symphony, about which, happily, nothing need be said. Its performance, if not absolutely perfect, was certainly creditable to the young and rising conductor Mr. Cusins, being as worthy of praise for the hopes it excited, as for the pleasure it conferred. Weber's *Ruler of the Spirits* overture was a capital wind-up to a very good concert.

Miss C. L. Kellogg and Signor Foli supplied the vocal music, the lady singing "Di piacer" and "Non s'ode alcun" with her accustomed spirit and effect, the gentleman's share of the work being limited to the air "Sorgeté," from *Maometto secondo*.

T. Egg.

NEW PHILHARMONIC CONCERTS.

The second concert, on Wednesday night, was full of interest. It began with Spohr's overture in D, Op. 126 (*Overture in earnest Style*), one of the latest and most laboured works of the master, but interesting if only because it is Spohr's. Sig. Graziani then gave the air of Hoel, "Sei vendicata," from Meyerbeer's *Dinorah*, which pleased greatly. Next came the two movements from Schubert's unfinished symphony in B minor—welcome, as usual, and thoroughly enjoyed. Dr. Wyld, in his programme, states that Dr. Kreissle "makes no mention of the symphony in B minor;" but if he refers to Kreissle's book, page 255, and again to the catalogue, page 615, he will find that the laborious biographer tells us rather more about it than about most of Schubert's orchestral compositions. After Schubert we had the recitative and air, "Sweet bird,"

from Handel's *Il Penseroso*—voice, Mdle. Enequist; flute, Mr. Svendsen—a performance which, judging from the applause it received, was keenly enjoyed by the audience. This was followed up with Beethoven's fifth pianoforte concerto in E flat, which, the programme affirms, "has been styled, with more significance than was intended in this *Caption*," the "Emperor Concerto." The pianist was Herr Lubeck, whose performance, distinguished throughout by amazing vigour, was applauded in proportion. A duet from *Rigoletto*, sung by Mdle. Enequist and Signor Graziani (and accompanied on the pianoforte), terminated the first part of the concert.

The second part began with a capital performance of Mendelssohn's C minor Symphony (No. 1), about which the programme is mistaken in intimating that it was only published a year before Mendelssohn's death, seeing that it was published nearly forty years ago. The arrangement, as a pianoforte duet (by the composer himself) was printed, more than thirty years since, by Cramer, Beale, & Addison, Regent Street. Dr. Wyld very judiciously prefers the original minuet and trio (called a trio alone in the programme), in place of the orchestral abridgment of the *scherzo* from the *Ottet*, although this last should be heard now and then, as a masterpiece of delicate scoring. A romance from *Maria di Rohan*, sung by Signor Graziani (accompanied on the pianoforte); some Swedish airs, by Mdle. Enequist; and Auber's piquant overture to *Zanetta* were the other pieces in this excellent concert, which was conducted, as usual, by Dr. Wyld. T. N. GADD.

BACH IN PARIS.

(From a Correspondent.)

You are aware that M. Pasdeloup, conductor of the "Popular Concerts" here, has founded a society called *La Société des Oratorios*. That he is determined to use his new institution to good purpose was proved on the 7th inst., when Bach's *Passion* (according to St. Matthew) was given in the Panthéon. The band and chorus numbered 400, and among the principals was M. Faure, who contributed in no small degree to the success of a performance, which must be looked upon as quite experimental in its character. The effect of the music was all that could have been wished by those who are most anxious for the advance of true art. Some of the critics, but more especially he of *L'Art Musical*, have written quite excitedly about it. Here are one or two of M. Lacombe's ejaculations:—"What genius breathes in all this colossal conception! What astonishing development in the final chorus; not to speak of the magnificent introduction! What vigour! What clearness! And, in the simple melodies, what charming use of the orchestra." Finally, Bach is pronounced "the great musician, the initiator, the man of all time." Clearly the world is moving on when John Sebastian, after being tried by his most elaborate work, is so spoken of in a French journal. That it moves towards this special development is one result of M. Pasdeloup's earnest labours. Baron Hausseman need be at no loss for the name of his next new street.

REPORT speaks highly (this to Mr. Lazarus) of certain improvements made in the clarinet, by Antonia Romero of Madrid.

It is said that on a recent occasion at Cleveland, Miss Caroline Richings being suddenly deserted by her conductor, threw herself on the indulgence of the audience, in a clear and sensible little speech, quietly entered the orchestra, valorously and ably conducted during the evening, and brought the opera to a triumphant conclusion, amid the cheers of the audience. Should it occur again, may we be there to see!

SIGNOR ARDITI's concert at Drury Lane Theatre on Monday the 25th inst. will be one of the great features of the season. All the artists of Her Majesty Opera are engaged, and the programme is full of selections interesting from their merit or novelty. To mention only one or two will suffice. Mdle. Nilsson will sing Ophelia's music in the fourth act of Thomas's *Hamlet*, which made such a sensation recently among the Parisians; Miss Kellogg will sing a new *valse* written by Signor Ardit, and called after her name; and the "whole strength of the company" will join in the esteemed conductor's "Turkish Hymn," erst the great feature of the Sultan's *fête* at the Crystal Palace.

* Sic.—A. S. S.

PROVINCIAL.

CAMBRIDGE.—(From a Correspondent.)—A more interesting and truly "classical" concert was probably never given in town or country than that with which Herr Ludwig Straus, the famous violinist, treated the amateurs of this university city on the evening of Tuesday last. There was music both vocal and instrumental; and the artists associated with Herr Straus were Mdlle. Enequist (vocalist), Signor Piatti (violin), and Madame Arabella Goddard (pianist)—Mr. Deacon, himself an accomplished player, aiding as accompanist. The concert began superbly with Schubert's romantic and beautiful Trio in B flat, for piano, violin, and violoncello, superbly played by Madame Goddard, Herr Straus, and Signor Piatti, and, long as it is, listened to from the first bar to the last with manifest delight by the audience. Mdlle. Enequist next sang the great recitative and air, "Non mi dir," followed by Schubert's "Gretchen am Spinnrad" (with Theodore Martin's English) both in her very best manner. Herr Straus then charmed his hearers by a refined and splendid performance of Mendelssohn's Violin Concerto (skillfully accompanied on the pianoforte by Mr. Deacon), which created an impression that will long be remembered here. Next came the *Suite* of Handel, in E, ending with "The Harmonious Blacksmith," which no one plays so often and none with such enchanting grace as Madame Goddard—who, nevertheless, could not be persuaded to repeat the variations, merely reappearing to acknowledge the applause, which was unanimous, hearty, and prolonged. Another performance of the highest possible interest was one of the sonatas of J. S. Bach, for pianoforte and violin (in E major—No. 4 of the set of six sonatas, played in absolute perfection by Madame Goddard and Herr Straus; "With verdure clad," extremely well sung by Mdlle. Enequist; Boccherini's sonata in A, for violoncello (well-known at the Monday Popular Concerts), is incomparably executed by the "incomparable Piatti," some of the popular "Swedish National Songs," by Mdlle. Enequist, and Molique's spirited *Saltarella* (Op. 55), played by Herr Straus as Molique was wont to play it himself, brought to an end a concert about which I might have written a page, but about which I have written quite enough to show the readers of the *Musical World* the sort of entertainment Herr Straus credited the amateurs of Cambridge with being able to appreciate. He was not mistaken in them; they did thoroughly appreciate; and the result a success as brilliant as it was richly deserved.—R.

Cambridge, May 14.

CHELTEMHAM.—The subjoined report of a *soirée*, given here by a local professor of eminence on Wednesday last, is abridged from the *Cheltenham Looker-on*:—

"Mr. Hargrave's musical *soirée* attracted a numerous company to the Assembly Rooms, nearly all the reserved seats being occupied by members of our principal resident families, who appeared delighted with the performances, which included many choice compositions, instrumental and vocal. The former were undertaken by Mr. Hargrave, who played several brilliant solos on the violin, including a very clever production of his own, on Scotch airs, with an imitation of the bagpipes. The vocal pieces were assigned to Miss Anna Jewell (a very charming singer), Mr. Baxter, Captain Frankland, and Mr. Fletcher, who all gave their songs remarkably well, especially Miss Jewell, whose sweet voice and correct enunciation obtained for her an encore in each part of the concert, to the first of which, 'Speed the Sail,' she responded by singing 'My Mother bids me bind my Hair,' accompanying herself on the piano. The first part of the concert began with the *Masaniello* 'Market Chorus,' the second with Hutton's part-song, 'Softly Falls the Shades of Evening,' both cleverly given by a choir composed of members of the Harmonic Society."

WORCESTER.—Our correspondent from Hallow-the-Hole writes the subjoined brief account of two ballad concerts recently given by Mr. Sims Reeves in this "ancient and fayre citie":—

"Mr. Sims Reeves' ballad concert last night at Worcester was a glorious success, upwards of 1000 being present, and 200 more tickets could have been sold if the room was large enough. The Worcester audience were enchanted with the great tenor's wonderful singing. He was received with immense acclamations of joy. The kind manner in which all greeted him was most courteously acknowledged. He was to have sung 'Total Eclipse,' which many went to hear

but some of the rev. gentlemen wished him to alter and he gave 'Deeper, and Deeper still,' much to the confusion of many and annoyance to none. The grand way in which he rendered 'the sublime air' made a profound impression on all. He was most kind to a Worcester audience, having complied in repeating all his songs. In fact Mr. Reeves appeared to be full of gladness in giving his prodigious powers to a city in which he is associated with many long years of friendship, and they recognize in him their great oratorical singer, and hope long to see him at their returning festivals. Miss Banks and Madame Patey-Whytock were never in finer singing, their lovely and exquisite voices causing the most intense delight. Herr Ganz at the piano was a perfect marvel of execution; his accompaniments most praiseworthy. The concert was a great success. Great credit due to Messrs. H. & W. Elgar for the careful and admirable manner in which the seats were attended to, and the comforts and accommodation so carefully watched. "HOLMES OF HALLOW."

The following is condensed from an interesting article in the *Worcester Journal*:—

"The third concert of the Festival Choral Society was given at the Music Hall on Friday evening, when Bennett's *May Queen* and a miscellaneous selection were performed. The attendance was not so good as on previous occasions. The principal vocalists were Mrs. Thomas Oates, Miss Pullen, Mr. W. M. Dyson (of the Cathedral Choir), and Mr. W. T. Briggs (of the Chapel Royal, Windsor.) The choruses in the cantata were given with great spirit, and evidenced careful training. The second part of the concert was made up of a miscellaneous selection. Mr. Done conducted; Mr. G. Hughes was at the organ, and Mr. Quarterman at the pianoforte."

SLOUGH.—Mr. Henry J. Vaughan's concert, given in the Herschel Street Room on Monday, was a decided success. A large share of the work done fell, as a matter of course to Mr. Vaughan, who, besides taking the pianoforte part in several concerted pieces played, with much effect, two harmonium solos. Miss Robertine Henderson, Miss Jenny Pratt, and Mr. George Hudson sang several airs, and Miss Halcomb (harp), Mr. J. Vaughan (violin), and Mr. Turner (concertina), added much to the evening's enjoyment.

SWANSEA.—The Harmonic Society is now in a most prosperous condition, thanks to the energetic management of its hon. secretaries (Messrs. Bellingham and Tremellin), and the ability of its conductor, M. Jules Allard. It meets for weekly practice at the British School Rooms, and on Monday evening last upwards of 100 performing members took part, the Mayor and a goodly number of the inhabitants of the town being present. Some solos, glees, quartets, and choruses were creditably performed, and there can be no doubt that the members are satisfactorily progressing.

SHREWSBURY.—Mr. Sims Reeves, who is scouring the country with his ballad concerts, seems to be winning laurels and something more substantial in every considerable town. The *Shrewsbury Free Press* of Saturday, 9th inst., writes as follows of a concert recently given by the popular tenor in the capital of Salop:—

"On Thursday evening the Music Hall was crowded to such a degree as we never saw before, to enjoy the rich treat afforded by Mr. Sims Reeves' grand ballad concert. Mr. Reeves exercises a magnetic influence in drawing the public everywhere; and it would be a work of superfluity to analyze his splendid musical capabilities. 'Music hath charms,' but of all artists in England, none exercise a more powerful charm than Mr. Reeves. In every part of the country his name means influence and power. It was so in Shrewsbury on Thursday night; and the inimitable singing of its possessor was received with the most enthusiastic applause by the large and appreciative audience. This was not Mr. Reeves' first visit to Shrewsbury, but it was unquestionably in point of numbers the most triumphant; and, regarded in a musical light, it was a success that could not be exceeded. The programme was excellent. Three songs were set down to Mr. Reeves: 'Total Eclipse,' 'Come into the Garden, Maud,' and the 'Bay of Biscay,' thus affording an opportunity of hearing the great tenor in all the rich and melodious compass of his marvellous voice. In place of 'Total Eclipse,' Mr. Reeves, by special desire, substituted the recitative, 'Deeper, and Deeper still,' and air, 'Waft her Angels.' The feeling and intense pathos with which these were given met with long-continued applause, and loud cries of 'encore.' Mr. Reeves, however, did not respond, but, after a very lengthy call, merely stepped upon the orchestra, and acknowledged the compliment. 'Come into the Garden, Maud' and the 'Bay of Biscay' were sung—the former with that richness and mellowness for which Mr. Reeves is unrivalled, and the latter with extraordinary energy and spirit. Both were received with deafening applause; and the call 'for more' proved irresistible each time, Mr. Reeves again appearing, and singing 'My Pretty Jane' and 'Tom

Bowling.' Each of these called forth still greater acclamation; and the *furor* that hailed the close of 'Tom Bowling' continued for some minutes. Mr. Reeves was in unexceptionable voice throughout the evening, and achieved a triumph. The other performers were Madame Patey, who sang 'The Storm' and 'Recollection' in really fine style, and received an encore; Miss Banks, who gave 'Hush, ye Pretty Warbling Choir' and 'The Beating of my own Heart' with great sweetness; and Mr. Patey, who was encored in 'Hearts of Oak,' and loudly applauded in 'The Bell Ringer.' There were also trios, and duets, with pianoforte solos by Herr Wilhelm Ganz, who accompanied the vocal music. From the opening to the close the concert in every respect was one of the best ever held in Shrewsbury."

LIVERPOOL.—In reporting two ballad concerts given by Mr. Sims Reeves, in the Philharmonic Hall, on Saturday last, the *Liverpool Mercury* observes:—

"The artists in the evening were Madame Patey-Whytock, Miss Banks, Mr. Patey, and Mr. Sims Reeves; Mdle. Mehlig and Herr Ganz solo pianists. 'Total Eclipse' was rendered by Mr. Sims Reeves with the finest pathos and artistic phrasing, and, in answer to an irresistible encore, he gave 'Waft her Angels.' His performance of 'Come into the Garden, Maud,' and the 'Death of Nelson,' elicited an enthusiastic encore. Mr. Reeves, however, resisted the exacting demand. Mr. Patey's songs—'Hearts of Oak' and 'The Mermaid'—are rather hackneyed; but the audience were in good temper, and repeated the encore nuisance in both instances. Mdle. Mehlig fully confirmed former impressions by the brilliancy and expressive character of her solos. Herr Ganz, as composer, soloist, and accompanist, rendered invaluable service."

BIRMINGHAM.—Mr. Alfred J. Sutton gave an organ recital, in St. Thomas's Church, on Thursday week, by permission of the Rev. C. T. Wilkinson, rector. The programme had as its chief features Lemmens's Christmas *Offertorium* and Handel's Concerto in G, besides which, it included Meyerbeer's march (to the memory of Schiller); 'He rebuked the Red Sea' (*Israel*); Bach's prelude and fugue in G; and Mendelssohn's overture in C (*The Trumpet*). All these works were executed to the entire satisfaction of a large audience.

DUBLIN.—Mr. Hardy's annual concert took place in the round room of the Rotunda, which was completely filled by an elegant audience. Miss Edith Wynne, Mr. George Perren, and Mr. Grattan Kelly were the vocalists; Master Byrne, of the "Irish Academy of Music," violinist; and Mr. Ziunkari, clarionettist. Miss Wynne was very successful in Randegger's "Ben a ridicolo" (encored), Mr. Perren in "The Hunter of the Tyrol," and Mr. Grattan Kelly in Berger's "Message from the Deep" (encored). The three artists also gave Mr. John Barnett's trio, "This Magic Wove Scarf." Mr. Hardy conducted the orchestra, which consisted of the bands of the Royal Irish Constabulary and the 12th Lancers. Among the more successful instrumental pieces was a waltz composed on a popular air, by the concert-giver.

CLIFTON.—Mr. J. F. Barnett's popular *Ancient Mariner* was given in the Victoria Rooms by the Cecilian Choir, on the 7th inst. We take the following from an article in the *Bristol Advertiser*:—

"The *pièce de resistance* was Mr. J. F. Barnett's cantata, *The Ancient Mariner*. Of the Sisters Doria we can honestly speak in terms of praise. The delicious air, 'The fair breeze blew,' was very charmingly sung by Mdle. C. Doria, and the duet between the two sisters, 'But tell me, tell me, speak again,' was very beautifully given, and entitled to the encore it received. So also was the soprano solo (with female chorus), 'This seraph band each waved its hand,' which touched every one with its tender beauty, and evoked a *furor* of applause. Mr. George Perren was in splendid voice, and sang the pieces allotted to him with taste and purity. Mr. Lewis Thomas (bass) manages his splendid voice with great ease and ability. Nothing could be finer than his 'O happy living things,' and 'Swiftly, swiftly flew the ship.' The choruses were splendidly given, especially 'And now the storm blast came,' which is one of the most telling portions of the cantata. 'The upper air, burst into life,' was no less capitally done. The second part of the concert was devoted to part-songs. Mr. George Risely presided at the piano. Mr. T. T. Trimmell accompanied on the concert-harmonium, and Mr. W. F. Trimmell conducted."

DUBLIN.—The Philharmonic Society gave their last concert for the season on the 6th inst., when the "Reformation Symphony" of Mendelssohn was given for the first time in Ireland. Herr Lubeck, the pianist, played Beethoven's Concerto in E flat, a piece of his own, a Polonaise of

Chopin's, and with Herr Auer, a portion of the "Kreutzer Sonata." Of Herr Auer the *Saunders's News Letter* says:—

"A truly great violinist is Herr Auer. He is, we believe, a Jew. While he plays, the physical accidents of fingering, bowing, &c., are lost to view, and one hears the spirit of the music disembodied."

Madame Sauerbrey sang a serenade by Gounod, and a popular ballad with much effect; she also joining Mdle. Liebhart in some of Mendelssohn's part-songs. Miss Marmion, a local artist, gave "With Verdure Clad;" and Mr. Richard Smith selected Henry Smart's new song, "Wake, Mary, Wake." Mr. Henry Bussell conducted as usual.

BRADFORD.—The Festival Choral Society gave its first concert for the season on Monday. From a report in the *Bradford Observer* we take the following:—

"The selection was as follows:—'The Wilderness' (Goss); 'Cry aloud and shout' (Croft); 'Lord for Thy tender mercies' sake' (Farrant); 'Blessed be the God and Father' (Wesley); 'These are they which came' (Dykes); 'God came from Teman' (Steggall); 'The Wilderness' (Wesley); 'Where shall Wisdom be found?' (Boyce); 'God is our hope and strength' (Greeney); 'Hallelujah!' (Beethoven). The anthems are worthy of the ritual they adorn, and bear the distinguishing mark of English thought and feeling. The chorus, augmented by members of choirs in the town, numbered nearly 400. We failed, however, to notice any proportionate increase in the effect. It may be owing to insufficient rehearsal that a great want of precision was manifested, spite of Mr. Burton's energetic efforts, and that frequently tune was defective. The solos were sustained by members of the society in a manner suggestive of more oppressive weather than May, and, with few exceptions, do not call for remark. 'Lord, for Thy tender mercies' sake,' splendidly given, received the only encore of the evening. The chorus was equally up to the mark in Steggall's anthem. The performance concluded with 'Hallelujah to the Father,' in which every one seemed at home. To Mr. Burton considerable praise is due for his management of the orchestra, and Mr. A. Moorhouse, the organist to the society, deserves equal praise for his accompaniments."

MR. WILFORD MORGAN has been unanimously elected to the choir of the Temple Church.

MR. KING of Malvern has been appointed organist of the Countess of Huntingdon's Chapel, Ledbury Road.

SIGNOR LUCCA FUMAGALLI, the pianist, brother to the late celebrated pianist Adolph Fumagalli, has arrived in London.

MR. BALFE is in Paris, superintending (for the twentieth time) the production of his *Bohemian Girl*—this time at the Lyrique.

MR. COSTA will be surprised and Mr. Sims Reeves delighted to hear that at the Brunswick Opera they have adopted the French standard of pitch.

EXETER HALL.—*Judas Maccabeus* will be performed for the last time this season, on Wednesday next, by the National Choral Society, under the direction of Mr. G. W. Martin. The band and chorus will number 700 performers.

MR. BENEDICT'S *St. Cecilia* has been produced with great success at the Schwerin Grand-Ducal Theatre. The principal singer was Mdle. Orgéni, the pupil of Madame Viardot, who will be remembered as having, some years since, been one of Mr. Gye's "first ladies."

THE commission appointed to examine and report upon the organ lately erected in Notre Dame by M. Cavaillé-Coll, have pronounced it to be an instrument of the first order, reflecting the highest credit upon French art. Among those who signed the report were Auber and Rossini. Nevertheless, we should like to have the verdict of another commission, listening with English ears.

MR. EDWARD MURRAY, so well-known as acting manager at the Olympic under Mr. Farren; at the Royal English Opera, Covent Garden; and at the Promenade Concerts of the lamented Alfred Mellon, is about to proceed to Italy. Mr. Murray, who has been singing for a considerable time with great success both in London and the provinces, intends, for the future, to devote himself more especially to the vocal profession, and his object in leaving England is to place himself under the most eminent singing-masters at Milan, for the purpose of still further developing his undoubted natural abilities.

CONCERTS VARIOUS.

A CONCERT was recently given at the Ladies' College, Addison House, with Madame Champion, Miss Champion, Miss L. Champion, Mr. Suchet Champion, and Mr. Duncan Swan, as vocalists; Signor Regondi (concertina), Herr Oberthür (harp), and Mr. Hallet Sheppard (piano/orte), supplying the instrumental music. Among the most successful pieces were a serenade by Gounod sung by Mr. Champion with concertina and harp *obligato* (M.M. Regondi and Oberthür), and Signor Regondi's duet for harp and piano on airs from *Der Freischütz*.

THE season of the Canonbury Choral Association terminated on Thursday week, with a performance at Myddelton Hall, Miss Fosbroke, Mr. Wallace Wells, Mr. Sowerby, and the Westminster Glee Club, being professionally engaged for the occasion. Mendelssohn's *Lauda Sion* and Bennett's *May Queen* in great part constituted the programme, both being carefully executed. Mr. Wallace Wells was successful in "Then shall the righteous" (*Elijah*), Mr. Collins, in Reichardt's popular *hied*, "Thou art so near," and Mr. Slow in Guglielmo's equally popular "The Lover and the Bird." Miss Kate Sanders was the pianist and Mr. James Matthews conducted.

HERR LEHMEYER's *soirée musicale*, at the Beethoven Rooms, was attended by a large audience. Herr Lehmeier's classical "proclivities" were manifest in his choice of Beethoven's Sonata in C minor (Op. 30, No. 2), for piano/orte and violin, and a fantasia by Mozart, for piano/orte alone. In both compositions he proved himself a good player and a conscientious artist. But Herr Lehmeier is a composer as well as a performer, and the applause and encore obtained by his *Elyenreigen* were thoroughly deserved. Miss Ebsworth and Miss Emma Brown, pupils of Herr Lehmeier, played two fantasias, in a style that did credit to their instructor. The other instrumentalists were M. Chandeau Lane, a violinist of some merit, and M. Fittig, the well-known performer on the "Zither," who was obliged to repeat his own fantasia for that instrument. The singers were Miss Emma Clifford, Madame Sauerbrey, Mdle. Angelina Salvi, Madame Armytage Cooper, Miss Fanny Holland, Signor Caravoglia, and Mr. Alfred Hemming. Mr. Beuthin and Herr Armbruster accompanied.

THE REPORTED MARRIAGE OF MDLLE. PATTI.—Let us console the rising generation by bidding it read with unblanched cheek the notification of Mdle. Patti's marriage, published "by authority" in the *Figaro*. The bans have never been posted up at any *mairie* of Paris, and even a "marquis, duke, and a' that" cannot dispense with this formality. Not only is Mdle. Patti not married, but the *belle ébataire* announced to her friends before her departure that she had no immediate intention of marrying. We have thus overcome our repugnance to obtrude into private affairs in a question of great public moment—one almost as interesting as the still more important one of short or long dresses, which has split up the realms of fashion into Guelfs and Ghibellines, Bianchi and Neri, Montagues and Capulets.—*Galignani*.

THE UNITED LAND COMPANY, LIMITED.—The demand for houses in this new undertaking has been already so great that the directors have fixed the early date of June 6th for the receipt of applications for shares, as will be seen from our advertising columns. The success of the company is naturally to be ascribed to its corporation with the long existing and prosperous Conservative Land Society, and the fact that the executive committee and officials, with some additions to the company, are nearly all the same as those who originally commenced operations in the purchase of estates in the gross, and the sale of them in plots in detail, in 1852.

MELBOURNE.—A Correspondent of the *Melbourne Leader* writes thus under date Feb. 22nd:—

"Mr. James Anderson is about to leave this colony for good. He has been scurvily treated here, and will, no doubt, not be loth to shake the dust off his feet when he leaves our shores for Adelaide. There is one thing to be said of this gentleman. He owes the measure of his success to his own ability. He has descended to no mountebank tricks to secure popularity. He has not walked on the sunny side of Collins Street for hours together in the afternoon; he has not made an exhibition of himself on horseback; he has not pandered to the daintful masters of the Melbourne Club; he has not done champagne at the Casino, nor devilled kidneys at the Varieties—the admired of Laïs and Phryne; he has not given champagne suppers in order to propitiate the gods of the Press; but he has, in fact, behaved like a sober, honest gentleman, strong in the belief of his own powers, and a true student of the art to which he is a credit. I could have wished that circumstances would have kept Mr. Anderson in this colony for some time longer, but it seems that his engagements in England forbid this. I can only give him my earnest wishes for his success hereafter, and assure him that I sincerely trust that the next time he leaves England may not have to stand as a target to the bitter shafts of men who are too prejudiced to be honest."

La Penitente, a one-act operetta, music by Madame de Grandval, was produced at the Opéra-Comique on Wednesday last.

M. BAGIER has engaged Signor Tamberlik for three months.

PAESIELLO's *Barbier de Seville* was to be produced last night at the Fantaisies-Parisiennes (where Schubert's operetta was recently given), and the announcement has excited great curiosity.

MUSIC RECEIVED FOR REVIEW.

HAMMOND & Co.—"Reverie," for the piano/orte—composed by John Cheahire.
ROBERT COCKS & Co.—"Summer's moon was gently beaming," ballad—written and composed by Kate Forrester.
NOVELLO, EWER, & Co.—"O, Thou that Weepst," and "When the Sweet Spring," songs—by Benjamin Congreve; "I will greatly rejoice," anthem; "Hail the Day," hymn; "The Lord is Risen," anthem—composed by Benjamin Congreve.
OLLIVIER.—"The Tendril Waltzes"—by E. D'Auvergne.
W. CHERRY.—"My Sunny Gascon Shore," song; "Gaily over the Bounding Sea," Barcarolle; and "Serenade"—composed by H. A. Rudall.

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2. La Chanson du Camp. Caprice Militaire.	5. Chant d'Adieu. Romance sans Paroles.	
3. Chant du Gondolier. Barcarolle.	6. La Belle Hongroise. Marche.	

L. MICHELI.	
Benita. Polka Mazurka	- - - - - 3 0

BRINLEY RICHARDS.	
The Pilgrims of the Night	- - - - - 3 0
Auld Robin Gray	- - - - - 4 0
Huntingtower	- - - - - 3 0
Et Bondebrillup (Danish)	- - - - - 3 0
March. Tannhäuser	- - - - - 3 0
Nearer, my God, to Thee	- - - - - 3 0
Jerusalem the Golden	- - - - - 3 0
Those Evening Bells	- - - - - 3 0

R. F. HARVEY.	
Masaniello (Brilliant Fantasia)	- - - - - 4 0
Fra Diavolo	- - - - - 4 0

RENE FAVARGER.	
Soldaten Lieder (Waltz) Gung'l	- - - - - 4 0
Norma (Fantasia)	- - - - - 4 0
Lucia di Lammermoor (Fantasia)	- - - - - 4 0

THEODORE GUSTEN.	
Trovatore (Ah! che la morte)	- - - - - 4 0
Traviata (Fantasia)	- - - - - 4 0
Tannhäuser do.	- - - - - 4 0

JULES EGGHARD.	
La Valse des Fantômes	- - - - - 3 0
Feuilles de Roses	- - - - - 4 0
Loin de toi (Mélodie)	- - - - - 3 0
Adieu (Mélodie)	- - - - - 3 0

GUSTAVE LANGE (of Berlin).	
Perles et Diamants (Valse Brillante)	- - - - - 4 0
Le Papillon (Mazurka de Concert)	- - - - - 3 0
Farewell (Meditation)	- - - - - 3 0
La Reine de Bal (Mazurka de Concert)	- - - - - 4 0
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